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PEACE OF MIND

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OF WHITE LION

TRANSCRIPTION TO

WAIT

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Joey 11-5-11

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RACER X

PHOTO: CHARLIE SAMUELS

GREG HOWE

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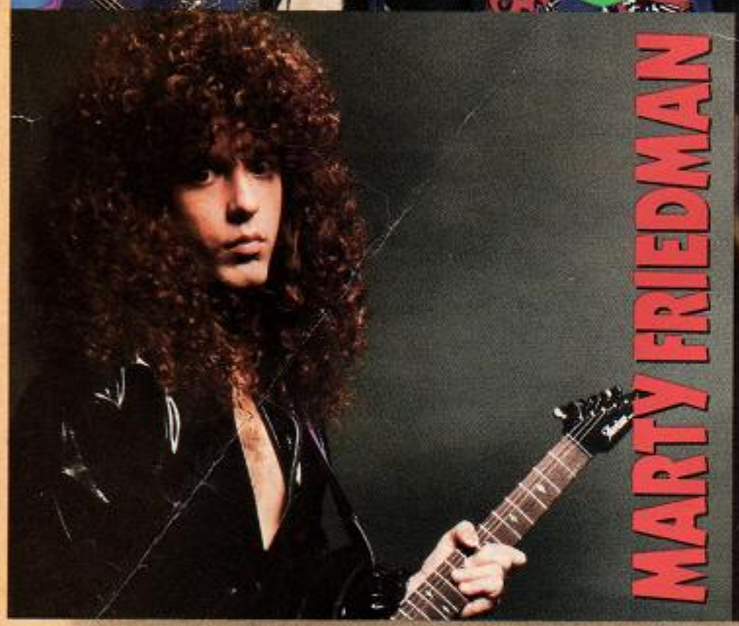

MARTY FRIEDMAN

PHOTO: PAT JOHNSON

JASON BECKER

RACER X

LIVE

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Finally Racer X's live show has been captured on tape! In addition to incredible renditions of Racer X's old favorites and three new songs, Paul Gilbert, Bruce Bouillet, John Alderete, and Scott Travis each cut loose with their own shredding solo pieces. This album should especially impress those who love twin guitar harmony leads.

GREG HOWE

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MARTY FRIEDMAN

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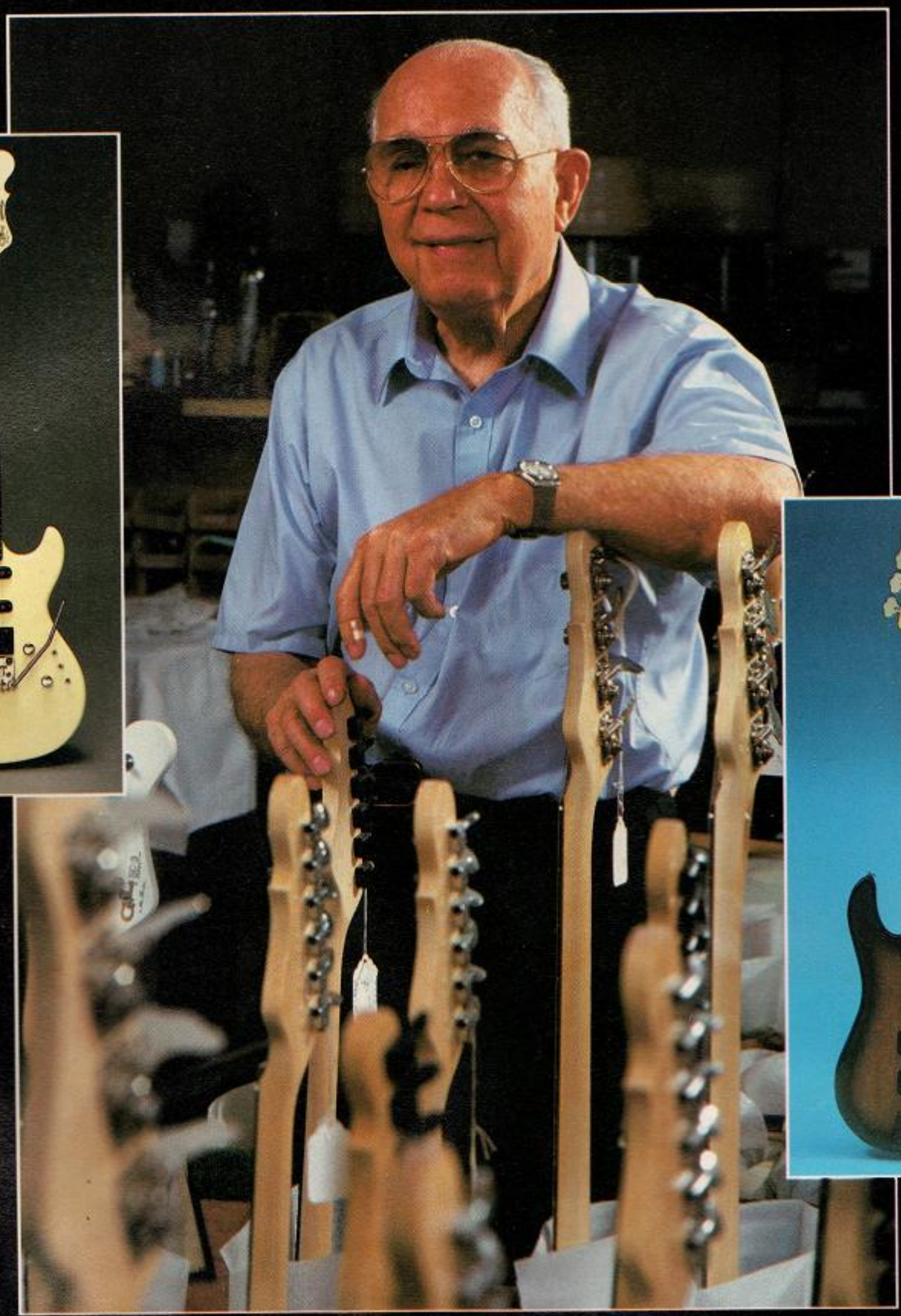

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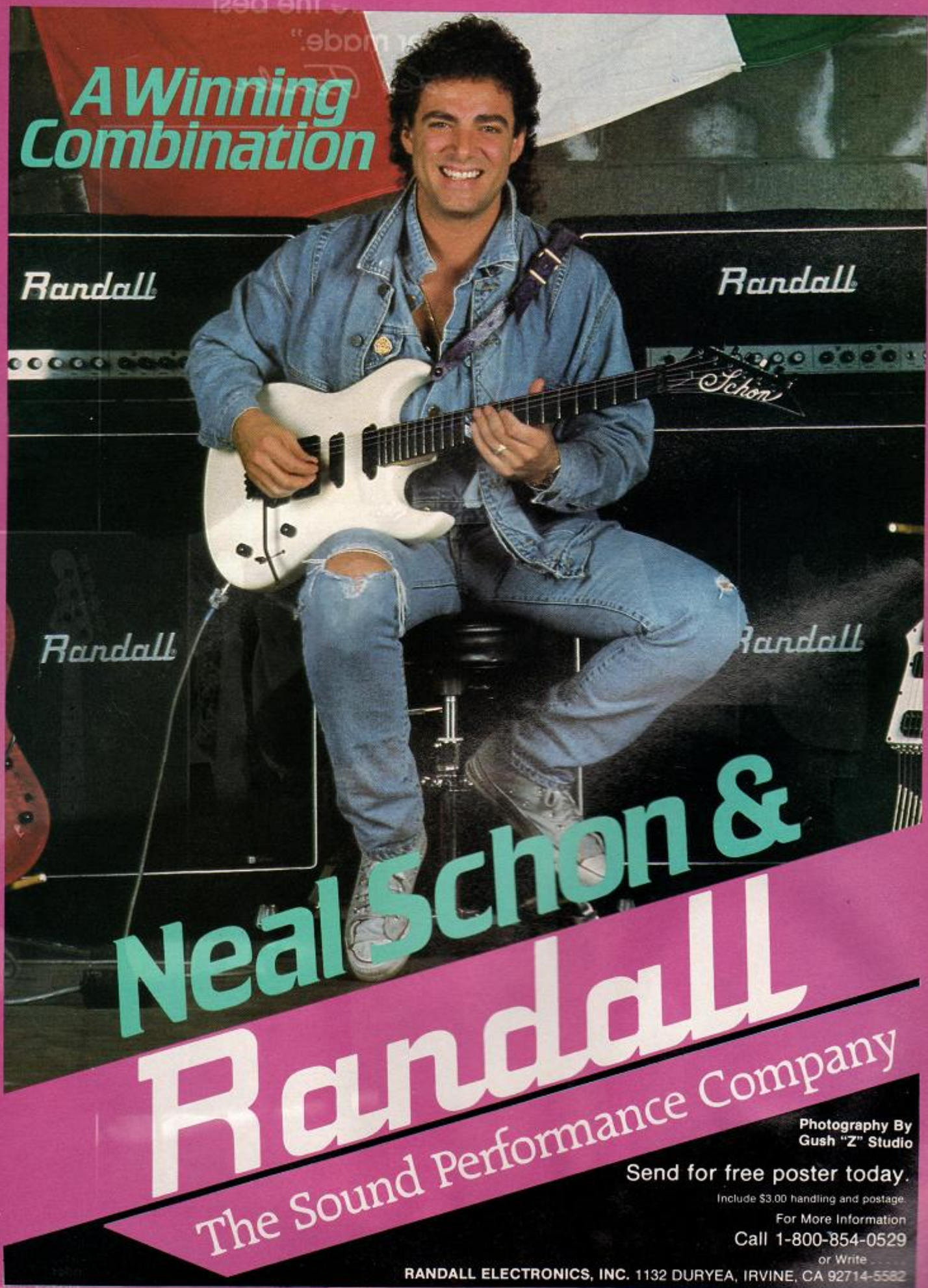
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VOLUME 5 NO. 9

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ABC

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by Rick Gould

COVER PHOTO
by Ray Olson

Dear GUITAR,

I have been a collector/subscriber of your magazine from the beginning and have never missed an issue (including the very first prototype). When I received the March issue with Bach's Bourree in E Minor I just had to write. I have been playing in rock bands for 10 years on and off. Up until about six months ago I wouldn't play anything but my custom Charvel. After reading various articles in your magazine having to do with classical music, I decided to buy a classical guitar and take lessons. Man! Let me tell you, classical gives rock guitar a whole new concept. Without a doubt, classical is much more challenging. I look forward to seeing more classical music along with classic rock songs in your magazine. Anyway, thanks for all your music. Keep rocking.

(Distortion) Dave Purdy
Wheeling, IL

Dear GUITAR,

I have been a subscriber to your magazine since your first issue in '83 and have enjoyed many of your articles and transcriptions. Well done! I've been playing guitar for eight years and have consulted GFTPM many times. I'm in the Air Force and used the magazine quite a bit last year when I had a band in Iceland, learning tunes like "Spirit of Radio," "Burnin' for You" and "Sharp Dressed Man." Our band did not get to rehearse very often and each gig was a definite adventure. Spinal Tappish calamities happened all of the time. I'll never forget when my trusty Conquest guitar cord shorted during a song at our first gig, or when "Stairway to Heaven," after forgotten lyrics and guitar/drum sync problems, actually wound up as "Stairway to Cleveland." I'll never forget those days! I've made a lot of progress on guitar after learning all of the notes on the fretboard. It's like having a roadmap to everywhere when you're in the middle of nowhere. My main axe is a Les Paul and I recently bought a Gallien-Krueger 250 ML which I'm very pleased with. I've just learned Eric Johnson's "Cliffs of Dover" and I'm really cooking now!

Arnie Brown
Fremont, NE

Dear GUITAR,

Hats off to Mike Varney! I am a left-handed acoustic/electric player. Although I don't have the blazing chops of Paul Gilbert or Tony MacAlpine, I listen to the likes of them for hours. As an owner of over 170 CDs, there is nothing like the digital sound of the bands that Mike Varney produces. My latest disc is *Second Heat* by Racer X. Since my subscription to GUITAR began over a year ago I have purchased nearly 30 discs of the players mentioned in this magazine (Satriani, MacAlpine, Moore, Holdsworth, Chastain, et al). Thanks for the enjoyment!

Matthew M. Boyd
Toledo, OH

Dear GUITAR,

I am writing regarding the February issue with the interview of Vinnie Moore. I had never heard of this guy until I saw the magazine. Since he was on the front cover of GUITAR I thought he was worth hearing. I bought his album, *Mind's Eye*, and was amazed at how good he was. His accuracy and feeling work perfectly together. Tommy Aldridge and Tony MacAlpine only make the album better. The interview with him was great and I hope to see his musical abilities appreciated even more in future issues. I can't wait for his new albums.

David Miranda
Chandler, AZ

Dear GUITAR,

While the emphasis of guitar magazines today seems to focus primarily on the faster, flashier metal players, I would like to thank you for not forgetting other styles. The article on Lowell George of Little Feat was great. He was a great writer and slide player. It was also great to see an interview with Bob Weir. He has expanded the often overlooked art of rhythm guitar, showing how much the rhythm guitar can interact with the other instruments in a band. It's not just the screaming solos that deserve all the spotlight. And thanks for not forgetting us fingerpickers! It's really hard to figure out fingerpicking from records, so I was thrilled to find transcriptions of Steve Howe's "The Clap" and Jorma Kaukonen's "Genesis" (as well as the interview with Jorma). Keep up the good work.

Scott Lewis
Ithaca, NY

Dear GUITAR,

This letter is written in response to a letter in your April '88 issue from Jeremy Price. Your comment about GUITAR not having variety was poorly supported. If you want to see pages and pages of repetitious chords from groups like the Smiths, REM, or Los Lobos, look somewhere else. GUITAR is, from my viewpoint, a magazine for improving your playing ability. Face it, there isn't much help in learning two or three chord progressions that make up most of today's pop music, and most rhythm guitar parts can be picked out from the album by an average musician. From a guitarist's standpoint, there isn't any reason to print that stuff when space could be devoted to milestones of rock, such as Van Halen's "Eruption" or Jimi Hendrix's "Purple Haze." To improve yourself, it helps to learn how the best of the best did it and then build upon their styles. Most of the time, that does require a long solo to illustrate just what their style is! Please forgive me if I'm wrong, but isn't the magazine called GUITAR? And don't solos have a lot to do with mastery of the guitar? Sure they do! Maybe you don't realize it, but GUITAR is the best magazine around for today's rock and roll musician, and if you don't see that you have a few things to learn before you start putting it down.

Chris Diersen
Monroeville, PA

Dear GUITAR,

I'm writing in reference to the letter sent in my Jeremy Price. The reason for long solos is to build up fingering techniques and speed. In a lot of the songs by the groups he mentioned there's not a lot of difficulty to them. Just listen to the songs a couple of times and learn them by ear. You should learn how to play the harder stuff to build yourself up to be the best guitarist you can be. Personally, I like the choice of music GUITAR transcribes in every issue.

Brian Genovesi
Pittsburgh, PA

Dear GUITAR,

I agree with Jeremy Price that there's been a lack of variety in the magazine. I'm tired of showpiece solos by Shrapnel Records' latest speedster. I have no interest in trying to be the fastest guitarist. What's interesting and valuable are songs that teach you something or are applicable to a Practicing Musician's band. What's better are when those songs come from different forms of music. I'd like to see transcriptions of songs that introduce funk, reggae and flamenco guitar. Keep up the good work.

Bruce Bacon
Seattle, WA

Dear GUITAR,

Thanks for the scholarly analysis of Robin Trower and *Bridge of Sighs*. I, too, have argued more than a few times that Trower is Hendrix-influenced, but certainly not an "imitator." As someone who plays guitar, was trained in the classics on keyboard, and who has

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been listening to rock since the mid-50s, I feel I can discern between people who are influenced by other artists and the many others today who are ripping off and reworking other artists' material. Trower's work stands on its own. (While James Dewar's vocals are fine, his bass work is only adequate. I can't help but wonder how this album would have sounded if Trower had hooked up with Jack Bruce a little sooner.) Another Hendrix-influenced artist who often unjustly gets the imitator rap is Jon Butcher. But his *Wishes* album also reflects many other influences fused into his own style.

Mike Granieri
Ponte Vedra Beach, FL

Dear GUITAR,

I for one will be glad to see the day when the Hendrix-Trower comparison is over. Let's face it, throughout his entire solo career Trower has shown the public his musical genius and not just on his first two albums, but in all of them. Let's not overshadow the man with Hendrix, but appreciate him for being one of our guitar greats. Bring back Dewar!

Mike Williams
Bastrop, LA

Gentlemen,

Within the last year I have become a devoted fan of your magazine. Being self-employed, I have very little time to learn songs and the intricate guitar parts contained therein. But with your magazine and the well-detailed tablatures you print, I have learned many things that I otherwise would not have had the time for. Unlike some of your other readers, I find that not only have I learned songs from your explanations, but I have also found mistakes that I was making in songs I thought I knew. For those who say it is wrong to learn from tablature, my answer is that many people in this world who are seriously interested in the guitar may have to work for a living and find the time hard to come by to sit down for hours or days to figure out some song. It does not make any difference how you learn the songs, just as long as it is fun and self-satisfying. Thank you for a great magazine that has afforded me the time to learn and have fun playing the guitar.

Bryan Stacy
Natches, MS

SEND LETTERS TO:
Letters
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CORRECTION:
We would like to correct the impression given in the May issue that Bruce Kulick has done a videotape for Star Licks. His instruction video, *Bruce Kulick of Kiss: Rock Master Class*, is released through Hot Licks. We regret any confusion this may have caused.

NEXT MONTH

THE HALL OF FAME ISSUE
JIMMY PAGE
JIMI HENDRIX
YNGWIE MALMSTEEN
GEORGE LYNCH

WITH TRANSCRIPTIONS TO
OVER THE HILLS AND FAR AWAY
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HEAVEN TONIGHT
MR. SCARY

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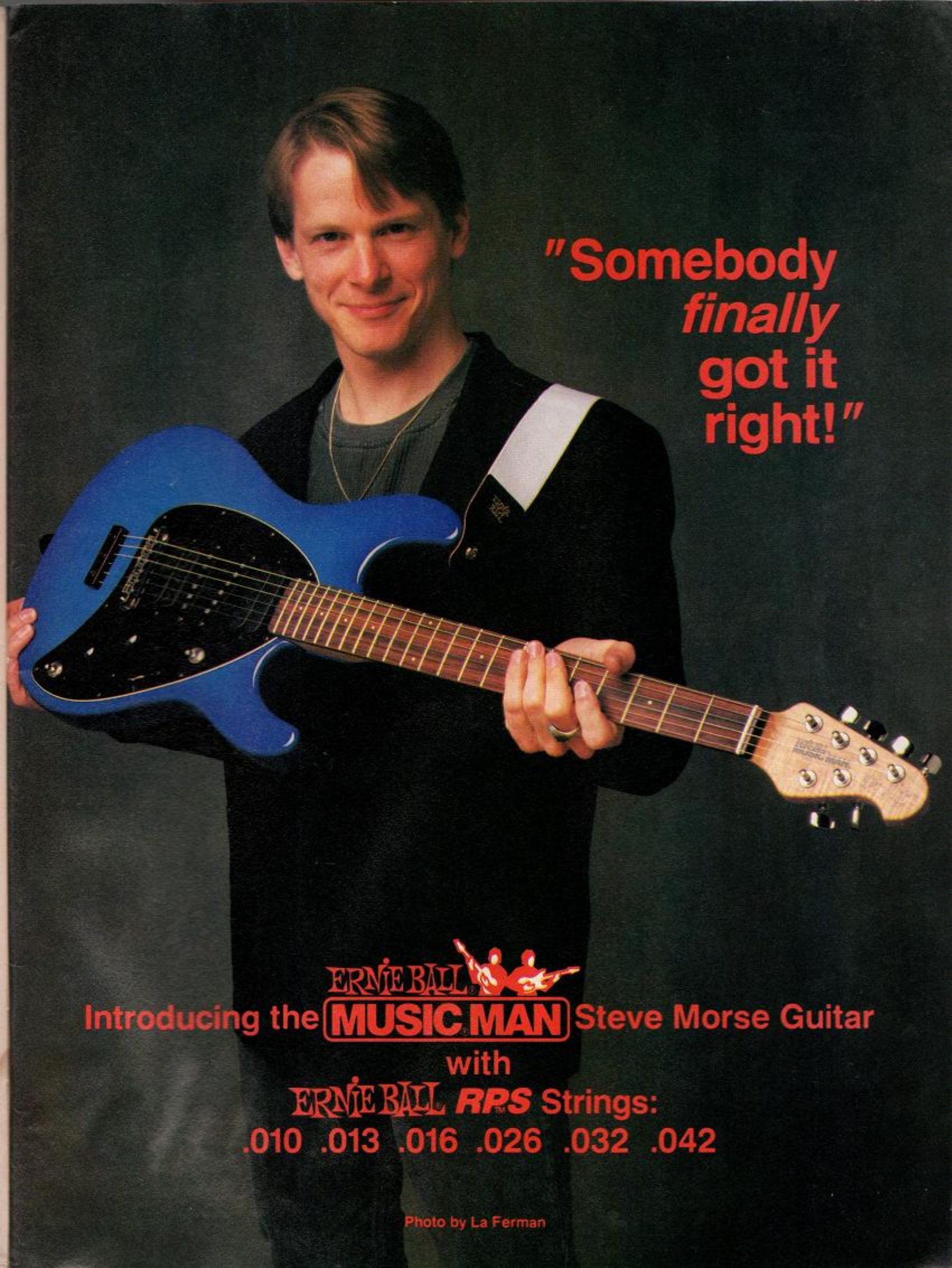
TOP 50 ALBUMS OF ALL-TIME

A few months back we asked you to name your all-time favorite albums. The results of that poll are in and, we think, quite revealing of the true tastes of the rock 'n' roll generation as opposed to another famous list, which only revealed the tastes of an elite generation of rock critics. As guitarists, and as fans of true, bone-crushing, brain-crunching music, we heartily endorse these albums as the GUITAR For The Practicing Musician All-Time Top Fifty.

1. **VAN HALEN** • VAN HALEN I
2. **LED ZEPPELIN** • LED ZEPPELIN IV
3. **OZZY OSBOURNE** • BLIZZARD OF OZZ
4. **PINK FLOYD** • THE WALL
5. **METALLICA** • MASTER OF PUPPETS
6. **VAN HALEN** • 5150
7. **LED ZEPPELIN** • LED ZEPPELIN II
8. **BOSTON** • BOSTON
9. **PINK FLOYD** • DARK SIDE OF THE MOON
10. **AC/DC** • BACK IN BLACK
11. **JIMI HENDRIX** • ARE YOU EXPERIENCED?
12. **LED ZEPPELIN** • LED ZEPPELIN I
13. **DOKKEN** • UNDER LOCK AND KEY
14. **LED ZEPPELIN** • PHYSICAL GRAFFITI
15. **JIMI HENDRIX** • ELECTRIC LADYLAND
16. **BEATLES** • THE WHITE ALBUM
17. **METALLICA** • RIDE THE LIGHTNING
18. **BEATLES** • SERGEANT PEPPER
19. **BEATLES** • ABBEY ROAD
20. **OZZY OSBOURNE** • DIARY OF A MADMAN
21. **MOTLEY CRUE** • SHOUT AT THE DEVIL
22. **DEF LEPPARD** • PYROMANIA
23. **RUSH** • MOVING PICTURES
24. **YNGWIE MALMSTEEN** • RISING FORCE
25. **DEREK & THE DOMINOES** • LAYLA
26. **QUEENSRYCHE** • RAGE FOR ORDER
27. **STEVE VAI** • FLEX-ABLE
28. **THE WHO** • WHO'S NEXT
29. **VAN HALEN** • FAIR WARNING
30. **KISS** • KISS ALIVE
31. **THE WHO** • QUADROPHENIA
32. **PETER FRAMPTON** • FRAMPTON COMES ALIVE
33. **JIMI HENDRIX** • AXIS BOLD AS LOVE
34. **RUSH** • 2112
35. **LED ZEPPELIN** • THE SONG REMAINS THE SAME
36. **KISS** • KISS ALIVE II
37. **JEFF BECK** • BLOW BY BLOW
38. **IRON MAIDEN** • PIECE OF MIND
39. **DOKKEN** • TOOTH AND NAIL
40. **RATT** • OUT OF THE CELLAR
41. **YNGWIE MALMSTEEN** • MARCHING OUT
42. **AC/DC** • HIGHWAY TO HELL
43. **DEEP PURPLE** • MACHINE HEAD
44. **AEROSMITH** • TOYS IN THE ATTIC
45. **BRUCE SPRINGSTEEN** • BORN TO RUN
46. **MONTROSE** • MONTROSE
47. **THE ALLMAN BROS.** • LIVE AT THE FILLMORE EAST
48. **TONY MACALPINE** • EDGE OF INSANITY
49. **EAGLES** • HOTEL CALIFORNIA
50. **JUDAS PRIEST** • BRITISH STEEL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DAVE MURRAY

Musical Selections by John Stix

With *Seventh Son of a Seventh Son*, Iron Maiden have returned to our shores, bringing with them their own brand of sophisticated crunch. As one half of the Maiden guitar team, Dave Murray's job is to burn with the familiar metal runs, while expanding that vocabulary a little further into the unknown. We tested his personal expansiveness In the Listening Room.

Mark Weiss

1 "Change It" from *Soul to Soul*, by Stevie Ray Vaughan/Epic

DAVE: It has to be Stevie Ray Vaughan. You can tell straight away. When I heard his first album a few years ago, he suddenly made me want to get back into the guitar. I've always loved the blues and listened to Buddy Guy and Albert Collins. Stevie Ray Vaughan is an extension of the greats, a modern day blues player who retained the complete feel of the blues guitarist. Vocally he is also right there. He's one of my favorite guitar players. I actually learned this song (See GUITAR November, '86) so I could go out and play it in clubs. It's got the atmosphere. It's late night music. With Stevie Ray Vaughan it's the way he plays, his feel. He wrings the notes out of the guitar. He attacks it. The way he holds two strings together is very reminiscent of Hendrix. You've heard the saying, you can say more in one or two notes than you can in a million. He actually does that.

2 "Theme for an Imaginary Western" from *Theme*, by Leslie West/Passport

DAVE: Great chord progression. Lovely solo. The guitar sounds modern. It's very colorful as far as the flanging and chorus, yet it's very subtle. I'm trying to think who the guitar player is. I loved the vocal and the whole feel of the track. To carry a song at that tempo and still have you captivated at the end of it is great. A lot of songs that are one tempo start and don't go anywhere. This is one beautiful ballad.

GUITAR: The vocal was Jack Bruce.

DAVE: I was sitting here thinking it sounds like Leslie West and I couldn't quite make the vocalist out. Then I figured it was Jack Bruce and maybe Leslie West. But I thought, that can't be. I haven't heard this song for about ten years. Is that on a new album? It is brilliant. This whole song has a lot of depth and a lot for guitarists. I loved the solo. It's gentle. It's a nice clean solo that complemented the song. It sat right in with the track. On a song like that it's so easy to go flying into a screaming guitar solo. It's better than the original. It's another planet really. It's much more easy to listen to. Jack Bruce was great vocally. 10 out of 10. A song like that, which was originally recorded over 15 years ago, shows that the songwriting is there. It doesn't sound dated at all. Some songs are recorded again and they sound a bit dated. This holds up even better than the original. I'm going to go out and buy it.

3 "London" from *Rage for Order*, by Queensryche/EMI

DAVE: Queensryche are one of the best of the new wave of heavy rock bands to come out. I think they're all very strong musicians; there's no weak link in the chain at all. The sound and production are great. The guitar sounds are good—you can distinguish the two of them. They've both got their own sounds and they play together well. They're not battling against each other, they're complementing each other. I like the tempo and the mood of the song, I like the way the intro built up and the

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guitar harmonies. They got their influences from the same sort of bands as we did, back to Lizzy and Wishbone Ash. It doesn't sound anything like us, but you can hear the old hot twin guitar harmonies that Adrian and I do quite a bit. It's great; it keeps this type of music alive. The vocals are great. Some of it must be sampled. It's really full range, with a terrific range up on the top end. There's a big difference between them and a lot of other bands, in the depth of the stuff they're doing.

4 "Mach 1" from *Speed of Sound*, by Ronnie Montrose/Enigma

DAVE: That was wonderful guitar playing. He certainly knows his way around the fretboard and this has got lots of feel. I like the way the lead part, which carries the song, goes into a harmony with a different guitar sound. There were several different types of guitar sounds on there playing the lead patterns. It's very colorful. He was trying different types of scales and ideas and it worked. The rhythm section too was nice for this type of song. Very uptempo. To be able to carry that whole song playing different leads and harmonies and still make it very interesting was great. He didn't repeat himself.

GUITAR: That was Ronnie Montrose.

DAVE: We did a Montrose song called "I've Got the Fire." I haven't listened to him much except for that older Montrose stuff. A lot of guitar players and bands I liked were from the 70s. To me it doesn't sound dated because the actual sound is modern. This still has his feel there. It's his individual personality. He sounds like Ronnie Montrose, he doesn't sound like Van Halen. That's the beauty of it.

5 "Scarified" from *Second Heat*, by Racer X/Shrapnel

DAVE: I think they've got the wrong end of the stick. It sounded like Van Halen meets Europe meets Rainbow, with all the wrong things. Technically, it's great. But they are going mad just for the sake of it and thrashing around the guitar without any actual real melody. It didn't say anything to me. It didn't make me think, I like this. I wouldn't listen to it all the time. This was manic for manic's sake. I like to listen to a bit more melody, where the song is played really fast and the singer is saying something and the guitar player is in there holding it down. With Van Halen it's great because that's him. But as someone who is trying to copy him, he's got the wrong end of the stick. There's millions of guitar players out there and some of them who should be recognized aren't. I prefer Ronnie Montrose. Technically, this guy is very good, but it's not really saying anything to me.

6 "Get It On" from *Kingdom Come*, by Kingdom Come/Polygram

DAVE: I've been reading so much about Kingdom Come, that this in fact is the second time I've heard this cut. To me it's a shame that a band can't develop their own style. It's all very well going on and saying we're going to nick this and that and put it all together, but to me, where is the identity? The vocalist sounds like Robert Plant. The whole band just sounds like they copped Zeppelin. It doesn't matter how much they might deny it, there is no getting away from it. There's no identity. They've done it on this album, so the next album is the turning point of what they're going to do. I prefer listening to Zeppelin. (At this point Iron Maiden's lead vocalist, Bruce Dickenson, ran into the room.)

BRUCE: I heard that and I was furious! It's stealing. It's theft. It's not even worth calling music. It's as much music as elevator music. It has the same qualities and the same thing to recommend it as elevator music. That's all. Nothing else. It's a parody of Led Zeppelin. It has none of the spirit. It's the hot air without the substance. It's crass. Just becuase people buy it doesn't make it good.

DAVE: I'd say Bruce summed it up.

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ROCK CLIMBING

THE LADDER

By Jay Jay French
(as told to Bruce Pollock)

When you start out you only measure yourself by the quality of the people around you, what kids have reputations, what bands have reputations. You go to jam sessions or watch these bands and go, oh man, I can blow this guy away. That's a confidence builder. If you play with these people and they blow you away, then you know you have a lot more practicing to do.

The first time you play a gig you're going to make a lot of mistakes, but there will be periods in there that feel good and you kind of know it. You can rehearse until your eyeballs fall out, but when you get out in front of an audience a whole set of responses start up that are not duplicatable in the bedroom. The first time I went on stage there were only about 20 people in the audience, but I was terrified. We played this bar in Jersey that held 3000 people but on the off nights only about 20 would show up. We had to do five shows, 40 minutes on, 20 minutes off, starting at 11:00 and ending at 6 a.m. The sound at this place was totally different and getting used to it was scary. But the more you played the better you got at it. So maybe if you couldn't hear the bass player you'd ask him the next week to get an extension cabinet on your side of the stage and you got one on his side. The monitors weren't adequate, so we bought a bigger monitor system. On your first gig you realize things are going to go wrong all the time. It takes months as a new band to solve your problems. After a couple of weeks you come to the realization that your singer is terrible, and if he owns the PA, you're in trouble. Or you hear from your fans that your drummer sucks. It's very much a matter of survival of the fittest. By the time you get through the first couple of tests you either have the stomach for it or you don't.

When I first got into the club scene I didn't know how much any band made. Then I learned you make $150 a night (this was in 1973) and I wondered who made the most money on the circuit. They told me the name of the band and that they made $450-500 a night, and I went, 'How do we get from being unknown and making $150 a night to playing in a packed room?' Well, it's a long process. First and foremost is knowing the agents, the strongest agents who

Mark Weiss

get into the biggest rooms, and becoming a pet band of these agents. You don't have to have a manager to do this, but you have to have somebody who can help co-ordinate the band's climb. If you're five guys in a basement, you need a connection. You need it because most clubs are exclusively booked through certain agents and you have to go through them. Once in a while you find independent situations, real dumps where they need a band to fill in or open and if you bother the manager of the club enough maybe he'll call you. But most situations are already locked up. So you get an agent to come to hear you at one of your rehearsals. If he thinks you're great and takes you on, he calls the club and says, Look, if you want my big band for the weekend, you'll take this other band on Thursday night. And the club owner will say ok, because that's the name of the game. It's all politics at that point, and you're going to have to deal with politics all the way up to the top.

You're on the ladder and it's a weeding out process and you can't be scared to go for it. You've got to go for it. If any other band in your area has ever made it you probably know one of the guys in the band. Say you're the third band in the area and the first band has been signed and they're on tour and are doing things, well, when they come off tour you hang out with these guys and you say, 'Hey listen, why don't you come down and hear the band?' Then, 'Can you get my tape played?' People will do that, they'll take a tape for you and play it for their A&R guy or whatever. If you don't know them but you believe you're good and you want them to help you, then find out where these guys hang out when they're home; find out where the lead singer hangs out, and run up and become a pest or give him a tape. All it takes is for one band to make it from an area and every record label wonders if it's a new Liverpool. So they will flood in and they'll look for bands out there and they'll sign one or two. If you're in that echelon of groups, you'll know when these A&R guys are in. You'll have your tape ready, and know who to call. If you don't know it, then you're not at that level yet.

As your reputation as a player grows and your technique increases, if you're a true musician you'll eventually break out of the singular mold that you're in and absorb as many different influences as possible. Then you just attack every tryout you can get. You get involved in anything you can. Hang out in clubs where musicians play. Try to get on stage, try to be judged against other people, get a reputation for yourself. Go on every audition you can. I know a guy right now who's trying to make it. He's out there now, he's going down to the clubs, hanging out at the studios, going on every audition he can. He wants people to see him. Now as he goes through the weeding out process he is missing by three people or two. He's after it. He's getting the buzz. Now he's missing by one guy. He's one guy away, so he knows he's got it. He's got the desire. And he's one guy away not because he lacks talent but because he lacked the understanding of how the game is played. Now he wants it and he knows the game. So now he's continuing to hit and hit. And you know what's going to happen? The wall is going to go down, and when that first wall goes down, the second wall goes down. The wall is getting on somebody's album or tour. Having people start talking about you. When that happens, you get a name for yourself.

Once you're in the business long enough to know you're good you can tell when you walk into a rehearsal how good the other guys are. You can tell in two minutes. It might take a little longer to suss out how much crap they're full of, but it doesn't take long to find out how good they are. And if they're real good and they've been giving you a lot of crap, you may feel it's worthwhile to stay with them 'cause they'll figure out a solution. If they're not good, then walk away. Some bands aren't that good but they have legitimate deals, so you may decide to stay with that band just to get the connections in the industry. But the connections in the music industry aren't

Continued on Page 136

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INXS

FAMILIARITY

INTERVIEW WITH TIM FARRISS & KIRK PENGILLY

In spite of hits like "Devil Inside," and "Need You Tonight" INXS will never be taken for a mere singles factory, with three Farrisses in the band as well as three guitarists. If further differentiation should ever be needed to separate INXS from pop's other family acts, a possible future Farriss in INXS could well be Tim's five year old son. "I got him a Flying V for his fifth birthday," says Tim. "He's teaching himself. Now he can pull up a rhythm on my RX5 Rhythm Programmer, turn it on to his Peavey amp, and then play his Tokai Flying V in a rhythm pattern." We spoke further with Tim and long time friend of the family, second guitarist, Kirk Pengilly, who doubles on sax, about what makes this musical family Xceptional.

Russel Young / Retna Ltd.

How has your perspective of INXS changed over the years?

TIM: I look around and I don't see where there are many other bands like us. We've grown up together. Back in the late '70s we wanted to be more of a punk band. Punk was very big in Australia when we first started, so naturally we were influenced by it, but producers came around and said, you guys play too well. It took us a couple of years to really figure out what they meant. First we tried to stop playing so well. We just started approaching the guitar and our other instruments in a more aggressive fashion, in a far more ruthless way. It was just outrageous and different and a lot of fun.

Did you and your brothers have a natural ability on the instrument?

TIM: We all started playing when we were very young. Our father gave us a choice of three instruments. I remember I had a choice between trombone and guitar. I was really glad I picked up a guitar. It was easier to carry. From age 8 through 12, I was classically trained on the guitar by a teacher. He was an old Italian man I really loved a lot. He used to accompany me on mandolin. He taught me the basics of Spanish flamenco. I loved it. We never actually played together as brothers until we formed the band. In 1977, a friend was doing a song in the studio and he asked for several people to play on it. So we all ended up in the studio along with the other members. That's how the Farriss Brothers began. We really enjoyed it and started getting together regularly. We always gave each other the push and motivation to make it. Kirk and I were good friends and we picked up electric guitar together. I was 14 and he was 13. We just figured out songs we liked off the radio and from other Australian bands. Kirk's older brother, Mark, was in a band called Dead Horse and we used to watch them play a lot. I taught Kirk the basics I knew from classical guitar, which really wasn't a lot. I didn't really have a good time adapting classical guitar to playing electric later on. It's completely different.

KIRK: When I was growing up we didn't have electricity, we had a generator and Dad would only let us put the generator on at night, so anything electrical occurred in the evening. Occasionally my brother's band would rehearse in the house and he was lucky dad would let him put the generator on. I would sit there and watch him play. Tim and I were in a band called Ginnis through high school. I wrote most of the songs and a lot of the push and drive came from me. I was the lead vocalist of that band. After that band finished up, I kind of felt very lost because I had put all that time and energy into the band and nothing ever came of it. I felt drained and disheartened after it ended. Tim and I were finishing school and I didn't feel like joining a band for a while. I was the last to join INXS. By then I had taken a year off to work at a day job and hang out.

With three guitarists in the band, what are the individual roles of each player?

KIRK: Tim virtually plays only guitar, so he's the first player, then me, then Andrew. I never say I'm a rhythm guitarist, just a guitarist. Both Tim and I share guitar solos. In a lot of our material there's a fairly strong guitar that's heavier sounding. Then, generally, there's a lighter, rhythmical one that goes on top. I've always had stacks of effects and things while Tim has been more of a straightforward guitarist. The guitar hero thing we've left behind. We're more into texturing.

TIM: We trade off. No one is particularly fussy. Before we record an album we briefly discuss who wants to do each

By Marie Valentine

Paul Natkin / Starfile

PANTERA
Tokai

song. To tell you the truth, I don't take the instrument as seriously as I do the music itself. For years and years lead solos used to be the running joke. One of us would play a lead solo and then the rest of us would sit around and laugh for ten minutes. It just seemed that no matter what kind of music you listened to everyone played the lead solo and it sounded the same. It's happening today, too. We prefer to write our music without featuring the soloist. Most of the time I'm not very comfortable soloing. I've never been able to shake the feeling that there's so much crap in guitar solos. I wonder where it fits in our music. I take it a song at a time. If the song calls for it and I hear the solo in there then I love to do it. If it's just solo for solo's sake then I hate it. It's like someone coming up to a microphone and singing, la dee da dee da, because there's nothing else to sing.

KIRK: My attitude is pretty much the same as Tim's. We grew up together musically. Tim and I influenced each other. Neither of us really practiced seriously. In the earlier years of the band I felt that I wasn't capable of playing the way I wanted to play and there was a period where I practiced scales very half-heartedly. I probably learned a lot for a period of a couple of months. I bought all these books and things, but I got bored with it. Everything I've ever done is by ear. I used to work out all the cover versions we used to do. Technically, I'm not a great guitarist. I don't know if I have any kind of particular style. My strength is that I play the way I feel. I'm probably more rhythmical in my approach. My solos aren't always single note things. My weakness is probably jamming. One thing I've never been able to do is to walk into a bar and get up and play. Sometimes it frustrates me that I can't. Now I spend most of my time writing because that's more rewarding to me.

TIM: It's all attitude. It's attitude and ability as opposed to technique. I approach any song and any piece of music first as to what does it need, without giving it too much. Less is more. We're really influenced by rhythm. More by a chord pattern or vocal melody than 120 notes in ten bars. That does more for me. In the beginning I would just want to sit down and study scales all day. Now I enjoy listening to other types of music. That's why I like listening to black music, like Cameo, LL Cool J, Aretha, Marvin. I listen to a lot of different things. I love to play bass when I can. I've played bass on a couple of songs on our albums. I enjoy the rhythm of it. I love to play funk.

KIRK: I appreciate David Gilmour and Ritchie Blackmore. Eddie Van Halen, to me, has the best feel. To me guitar has to have soul to be good and have feel and heart to it.

TIM: Nile Rodgers used to be it for me as a guitarist. Then we met him and made a record together and he became a friend and associate rather than an "idol." I still love him. Of late there isn't anyone I've listened to that does a lot for me as a guitar player. I still like Eddie Van Halen. I probably like him for different reasons. I like my brother, Andrew, on guitar. He's got a great sense. The only problem with him is that he can never play the same thing twice. He writes a lot of songs on guitar, and he'll do a few parts, and you'll ask him to show it to you again, and he can't do it.

Andrew is the main songwriter.

KIRK: Yes, but every song is treated differently. He may write all the parts and even more parts than are needed. Sometimes there's no need to change it because they're great the way they are. We might rearrange it or add a solo. Some songs are just a rhythm pattern and a couple of chords.

What inspires you to write?

KIRK: The last time I had a major writing period was with the entrance of technology. I went out and bought all this new stuff and it was real fun to play with. I spent more time fiddling than I did actually writing. It's great fun to start

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off with a drum pattern and start building it up. Then all of a sudden you've got a song.

TIM: Technology doesn't affect me in my guitar setup but it definitely affects me in the studio. Only by the fact that we recorded this album digitally, which is something people probably don't realize.

Was there a lot of pre-production on *Kick*?

TIM: Not really. We usually just get together for a week and rehearse the material. When Chris Thomas produces, he basically takes all the effects off everything and we run through the song all together and then we come in and listen to it and it's very stark and real. It's very raw. You hear the song sound as bad as it possibly could and if it still sounds really great, well then we know we've got something.

KIRK: All of us hate rehearsing. It's such a drag. We have to pressure ourselves into learning our parts. The parts I write are harder than I can actually play. A lot of the solos I write are the result of an accident I've written. Then I have to learn how to play it live. It's a challenge. I think next time we're going to try and force ourselves to rehearse. We're going to try and learn the new songs and play them live before recording them. Then we'll do a quiet, small tour.

Do you feel you're able to play as well in the studio as on stage?

TIM: For a long time I wished I could project as much personality in the studio as I did on stage. It's always been easy on stage. In the studio we do everything in a live fashion. We grew up together as kids, playing live and making tapes together and records, so now when we go into the studio we record albums like we're playing live. In general I think I've progressed as a player as opposed to just increasing my own ability to be a one man band or something. I just feel like I know a lot more about producing and what I want out of the guitar, how I want the guitar to sound in the track.

Tell me about your guitar collection.

TIM: I have about 60 guitars. Tokai makes me a lot of guitars. We have a great relationship with them. I have a white Tokai Talbo guitar. That and my Tele are my favorite guitars. I don't have any vintage guitars yet. Andrew has them. He has really early Teles and Strats and Gibsons. Kramer is working on a marvelous guitar for me as well.

KIRK: I've only got two old Strats. I've used the same guitar from virtually the first album. They're the old series Strat. Occasionally I use the Les Paul or the 335. I use Marshall amps. I bought four of them from Men at Work. I run them in stereo. I've got quite a large rack of effects. I also play the sax on stage. In the set I play like eight songs on the sax. I picked sax up after we started. I had about two lessons and then taught myself. I gave it up for a while after everyone started complaining about the noise. But the producer suggested I pick it up again.

Is there any advice you'd like to give to practicing musicians?

KIRK: For a young band starting out, you have to totally believe in what you're doing. Stick to your guns and to your guitar. You have to be confident, but not egotistical. As a band, you have to help and respect each other.

TIM: If I wanted to be the best guitarist in the world I wouldn't be in INXS. I'd be sitting at home practicing. If you want to play guitar in a band then just be in a band. If you've been practicing at home for 25 years and you really are a great guitar player and you've decided you want to be in a band, then get into it. My real advice is to keep a positive mind and to remember that what you think you are is what you are and what you become. What you want to be is what you will be. The other thing that most people don't realize is that they are doing what they want to do. Anybody can be anything they want. You're in control of your destiny.

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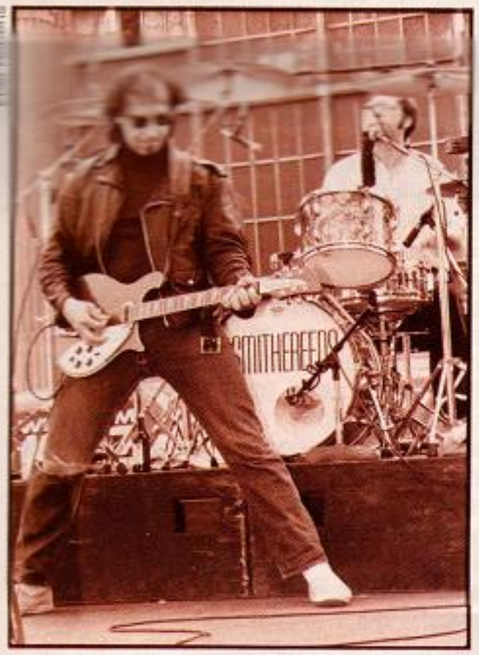

From serving in a backup band for r&b great Otis Blackwell, to living and touring in Sweden for a magic month in 1984 in the wake of a good review of their second indie Lp, *Beauty and Sadness*, Pat DiNizio has moved the Smithereens through a lot of psychic and musical terrain since he inherited a Fender Jazzmaster from his cousin Louie, who used to be in the Critters ("Mr. Dieingly Sad"). If the Smithereens are on the cusp of success after years on the outskirts of the underground, it's the tenacious dues they've paid for more than half a decade that entitles them to their *Green Thoughts*. An admitted fan of everything from Glen Campbell's guitar parts to the songs of Budgie, DiNizio's personal turning point came when he learned he could tolerate the sound of his own voice. Thus he became the band's main singer/songwriter, trading in his Tony Iommian chops in the service of the Smithereens' melodic vision, for the beret of the writer.

By Bruce Pollock

In many cases someone picks up a guitar either to be a player or a songwriter. I started playing at a very young age, and I played through junior high school bands and high school bands and didn't really think about writing. In high school I used to specialize in having heavy metal trios that would do obscure British album cuts by groups like Budgie and Stray and Uriah Heep before they became well known. I sort of had a rep back then as guitar hero, which I'm totally away from now. I would go see Jeff Beck and imitate the way he stood and how he held his guitar, what length it was. Or Tony Iommi, who I was always a big fan of. At the time there were really no technical manuals or home study cassettes, there was no way of knowing how these people did this stuff. You really had to study the records and if you were lucky, put them on tape and slow them down and figure out exactly what notes they were doing. At a certain point I felt I had been through every musical experience regarding the guitar. I had played in punk cover bands doing Temptations stuff from the *Shakey Ground* era. I played in bands doing Mahavishnu type stuff like *Tales of the Emerald Beyond*, until I realized that I would never have the technique to even approach that level of playing. At the same time I also started listening to the Ramones and Talking Heads and Elvis Costello and the Jam, which turned my head around a bit because they were more song oriented than technique oriented. And then when I started listening to Buddy Holly, that's what really turned me completely around, because it brought me back to my first musical love, which was the Beatles and the Beach Boys and AM radio of the 60's. Upon hearing Buddy Holly, really for the first time, knowing that he'd written "Words of Love," and the Beatles had covered it, really hearing the beauty and simplicity of the recordings and his sense of melody, things just flipped over for me. A lead or solo in the context of a song began to have so much more meaning for me. The lead break that Glen Campbell does in "Do You Want to Dance," to me is colossal. What Harrison is doing on the song "Help," that chickin' pickin' sort of thing on 'won't you please help me,' that descending line, I still can't figure out. It's really valid in the context of the song and not guitar jackoff stuff for the sake of showing off. That's really when I had to reevaluate my playing and think about what I was doing part-wise in each song in terms of it's relationship to the song. **Before the Smithereens were you into trying to forge a guitar style?** It was pretty easy to develop my own guitar style because I was tuning down to E flat to accommodate my voice. To this day all the chords I use are in the first position, open position, by and large. We're usually down at the bottom of the neck using open broken chord openings. We didn't quite approach Sabbath, who tuned down to D. I have audience tapes that I made of Black Sabbath tuning up in 1971 at Asbury Park and I took them home and listened to them and I couldn't figure out what they were doing. Years later it dawned on me that Iommi was tuned down to D. We tune down to E flat, which really gives it that crunch which is sort of unheard of in a pop genre. The Smithereens actually have technique oozing out of our fingers that no one knows about, but it is not applicable to this musical situation. When we started this band, at least for myself, it was a conscious attempt to subordinate that technique. But we can play damn near anything we want to play and if you listen to the records there is an awful lot of variety. **Can you still play it? In other words is there a necessity to keep it up in order to maintain it?** It depends. I mainly concentrate on songwriting now. I don't have to sit down every day and play, but I can pick up a guitar and practice intensively for three days and I will get all my technique back. I've been at that level for a long time. Jimmy, who does most of our leads live, prefers to do things intuitively. He doesn't like to think about what he is going to do before he goes into the studio. Eventually he will find his way into a song live and then and he'll stay in that ball park, with certain variations, depending on his mood that night. It works differently for all of us. It's just that after playing together as a band for eight years and the history that the other three members have together, playing together for five years before that without a songwriter, we usually know what the other member of the band is going to do before it's done. In the studio it just depends on who stylistically is more appropriate for what. I usually do the cleaner, twangier things. On the new album I'm doing the lead on the song called "The Sun Doesn't Shine." That's my homage to Duane Eddy. I played a Gretsch on that one, going through an old Twin with vibrato. Our first album was done essentially live, with the Twins, and a real early Music Man that had a great sound to it. It was our attempt to make our version of *Something New*, by the Beatles, which I thought was a really great sounding album. Knowing that the Beatles had never written a song called "Something New," I wrote one for *Green Thoughts*. We assimilate all those sounds, but I never

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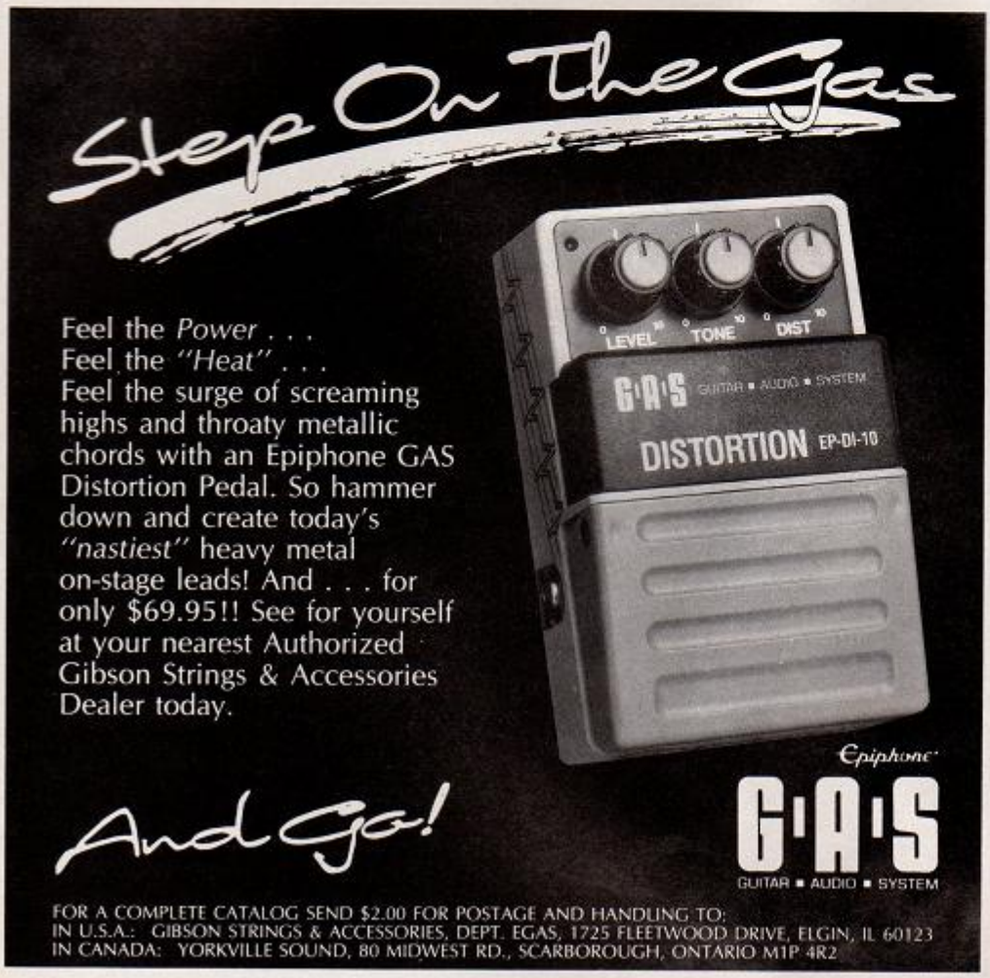

really like to be obvious about it. The most obvious thing that I ever did was to take the beat from "Tomorrow Never Knows," by the Beatles, which hadn't been used in 20 years, and write a song around that rhythm. Not taking any of the changes or anything, but using that famous weird rhythm. That's kind of obvious, and anyone who has ears to hear it is going to know, but it's not going to stop your enjoyment of the particular song. If you're hip to it it's probably going to enhance your enjoyment. **When you first took to the stage, what were some of the problems you encountered getting across the band's sound as you'd rehearsed it?** A problem any band encounters, unless you get to the point where you can go out with production, is just getting the vocals on the top of the sound of the band. So we always had a problem, and since we were a vocal melody oriented band, a lot of times you couldn't hear what was apparently one of our strengths, which were those melodies. On the other hand, you didn't want to cut back that volume much because you wanted it to rock, and we still think that's very important. But one of the major turning points for me, personally, was being able to like my own voice, knowing that I had my own voice and that it was a good voice and that I could stand to hear it and that other people might like it too. That's when I made the decision to develop as a better singer and to limit my role on stage to rhythm guitar. I just found it worked better that way. I didn't want to deal with going out of tune all the time, having that much more to think about. I just wanted to concentrate on fronting the band and doing a good vocal delivery and a strong rhythm guitar part and constantly having to move in and out of playing leads just sort of hurt that. **Tell me more about the evolution of the band's sound.** The real maturity of growth in terms of the sound of the band happened between 1980 and 1982. Between our first Ep, *Girls About Town*, and the second, *Beauty and Sadness*. You can listen to *Beauty and Sadness*, which we've just remixed, and you definitely know that it's us from that early on. There was no plan. There was no forethought. It was just the chemistry. I could play you tapes that were made in 1980 and the band sounds virtually identical to today. **What kind of equipment were you working with?** It's funny, because I was looking at the back of a Byrds album cover, the second album, and there's a very famous shot of Bob Dylan on stage with them at Ciro's in LA, and at one point we had exactly that guitar and amp lineup. In the early days Jimmy was playing a 12 string Rick, I was playing a Gretsch, the Chet

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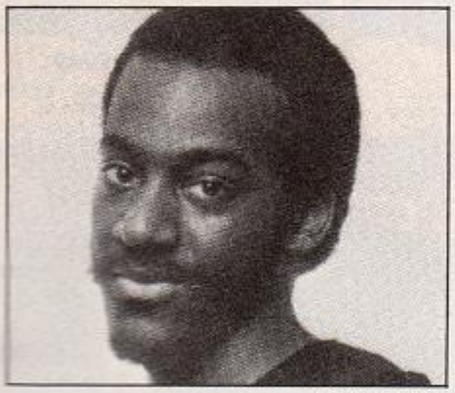

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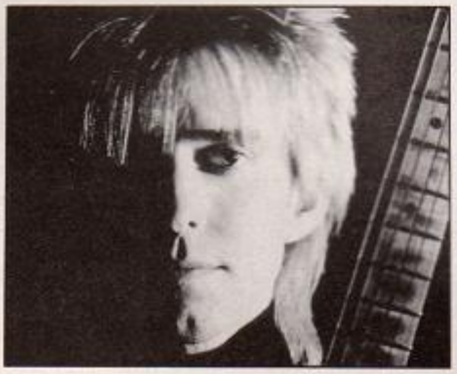

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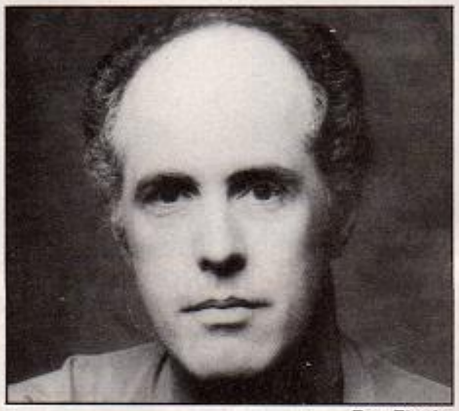

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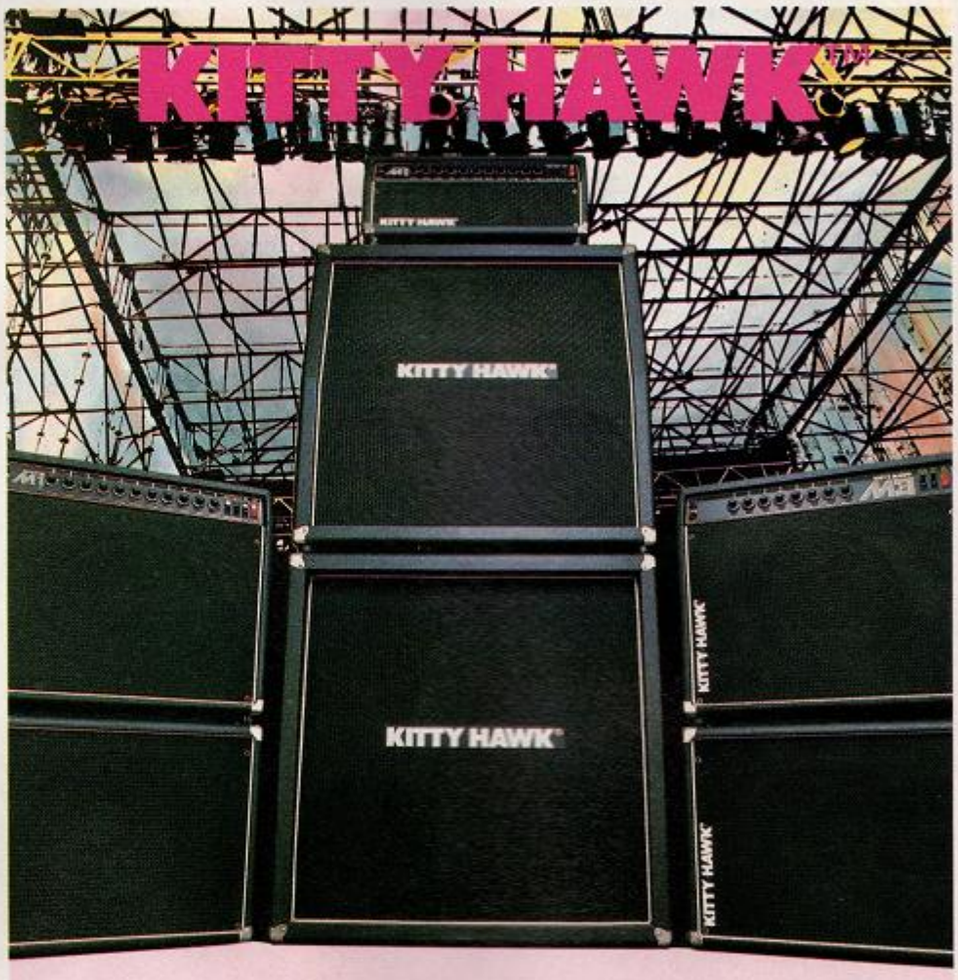
Atkins Tennessean, and Mike was playing a Fender Precision. We were using Fender amps, whatever we could get our hands on at the time. It was a complete coincidence, but we always had a fondness for older things. I got my boogie amp in 1975 after seeing George Harrison using one at the Garden and seeing Mahavishnu use one at the Capitol Theater in Passaic. I really liked the amp because you could approximate a Marshall sound and it was really small. I'd gotten tired of lugging Marshalls around in my Volkswagon station wagon for years and years. I think it was something like $350 at the time and I ordered it from Boogie and I got it about a month later and I still use it. I used it for most of the first tour that lasted 15 months, and then I started using a Marshall. I sort of didn't want to keep the Boogie amp on the road because it was a family heirloom. **Was there ever a moment over the course of your career when the group came close to breaking up?** I had some very unrealistic expectations when the band first got together. I took a look at some of the people around me that I saw in New York, especially in the Village, and I said, 'I don't want to be like this, hanging on and hanging on, with nothing happening.' I said I would give it a year. If we don't get a record deal, forget about it. A year turned into two years; two years into three, three turned into four and it's a major part of your life. Four years turned into five without a record deal and it got to the point where you've invested so much time in the band that you're almost afraid to raise the question of shall we call it a day, is it working out, are we ever going to get anywhere? The question was never voiced. **Can you break even at that level for three or four years without a record deal?** The only thing that helped pay the bills for a while was when we toured with Otis Blackwell as a backup band while still maintaining our identity as the Smithereens and doing gigs. We were making what we thought was good money. It was helping to pay the rent. It was the first time in the whole early history of the band where I didn't have to work at Macys. Otis was an inspirational figure in the sense that we had a tremendous amount of respect for him as a songwriter, his contribution to the history of rock 'n' roll—"Great Balls of Fire," "Return to Sender," "All Shook Up." It was inspirational working with him, because here we were in our early 20s, backing this guy who was in his 50s and he would just get up there every night and put on a terrific, sweaty rock 'n' roll show. We toured up and down the East Coast and we actually did two records, *Let's Talk About Us* and *In the Beginning*, with the Smithereens playing all this Otis Blackwell stuff. The albums are very hard to find. In fact, I think the band just has one copy of each. Working with Otis was a lesson in life, because you really got an inside look at all the things that could go wrong in terms of a career musically. And again, we were tremendously naive at that point. There were perhaps moves he should have made that he didn't make, things that could have been prevented along the way. So it was an eye-opener. Eventually he told us that whatever notoriety we were getting on our own might conflict with what he was doing. I remember the Scandinavian release of *Beauty and Sadness* and the subsequent tour. It was the first glimmer of hope for the band. We lived in Stockholm for the month of April, 1984. When we came back the whole situation had fallen apart with Otis. **Is there any extra pressure on the band now that recognition is starting to come?** Well, there's that sort unseen, unspoken pressure that is inherent in this situation, which is new to us because *Especially for You* was made very cheaply and was recorded and mixed in ten days with no expectations at all. We never even thought that there was an audience for it. It was done primarily for the love of writing it and performing it, which is what enabled the band to stay together for six years without a record



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deal before we were signed. We haven't approached the new record any differently except that this one took 16 days to record. It was written in a month, which was a new experience for me. It was an extremely twisted month of no sleep and working for 14 hours a day in complete isolation. I've tried to write with other people and for some reason it doesn't work. Once I get the songs to the demo stage I'll present them to the rest of the members of the band and that's when they really begin to take shape with everybody's input. This project was so different from our previous work methods in that I was writing lyrics in the studio that were actually an improvement. I guess we became experienced enough or developed enough perspective on what we were doing that I had many alternate sets of lyrics, for example, and I would bounce them off the producer, Don Dixon. That old adage about having five years to write your first album applied to us to a certain extent, even though our first album was really our third record. But I did feel that pressure. **Is there a particular guitar that you use to write songs?** Sometimes I'll pick up my Fender Reissue Strat, the Buddy Holly model. I figure maybe it puts me in the right frame of mind. The main guitars that I use are the Rickenbackers, especially on stage. I went from having one guitar on the road to having quite a few. I guess my old guitar head mentality has come out. I have two six string Ricks and a 12 string, a Guild acoustic, which we use on the record. I have a white Jazzmaster Reissue and I have my original Fender Jazzmaster that my cousin Louie played when he was in the Critters. **Does Louie have a lot of war stories from those days?** Not really. But the Critters were from the neighborhood, Scotch Plains, NJ, where I grew up and Louie grew up, and I think he played with them for a brief period and thought they weren't good enough, that they couldn't play. They probably couldn't play that great, but they had a production crew. Louie's 10 years older than me and he should be given thanks somewhere for shaping my musical outlet. He started playing guitar in the heyday of Duane Eddy and the Ventures, Chet Atkins, the Everly Brothers, Little Richard. My publishing company is called Famous Monsters Music, and my first issues of that comic book were given to me by Louie. He's out of music now, married and has kids and he works a regular job. But he defined my whole outlook on music, because he was a truly great guitar player who was given lessons and was very dedicated. I inherited his record collection. Eventually I got his guitar.

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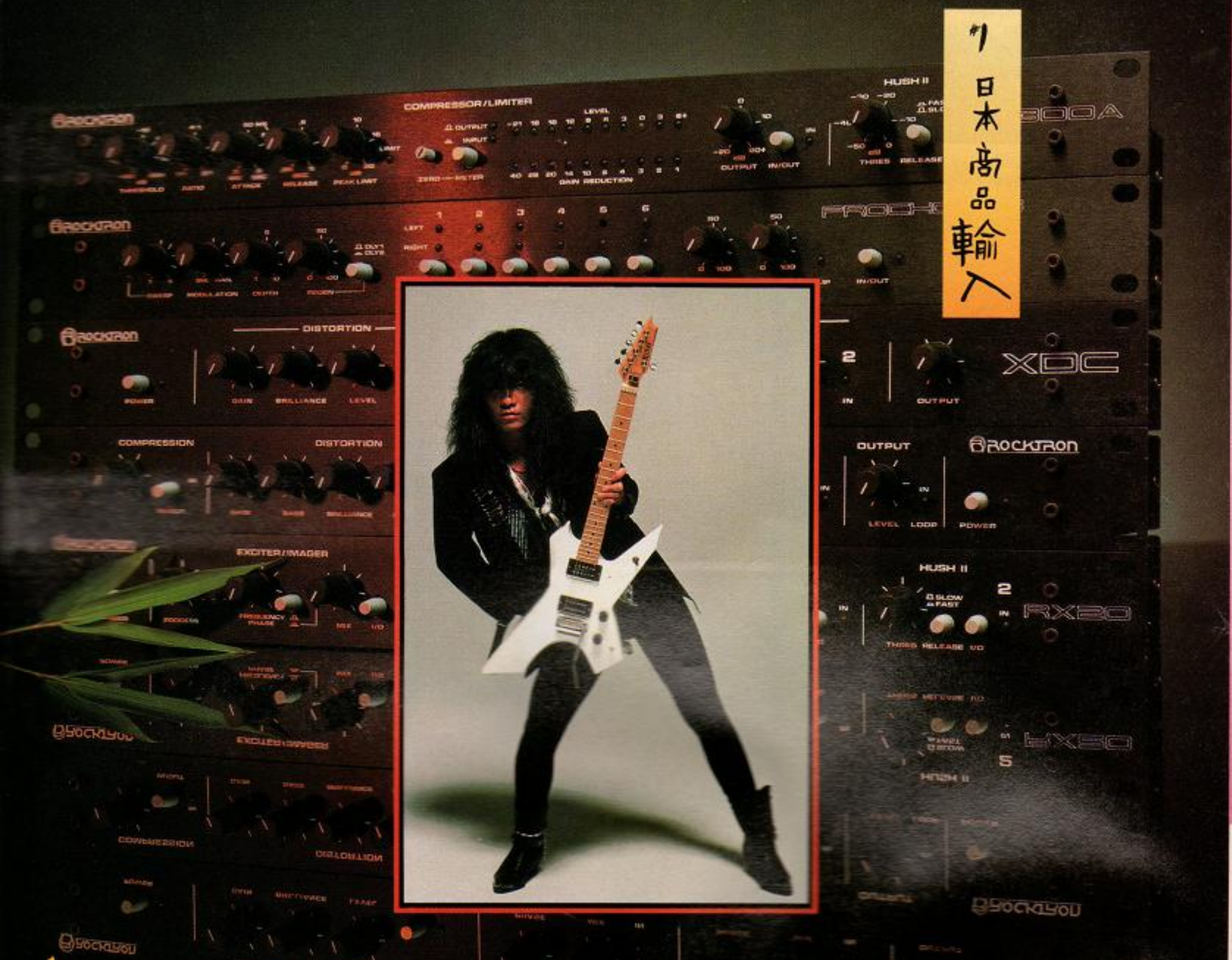

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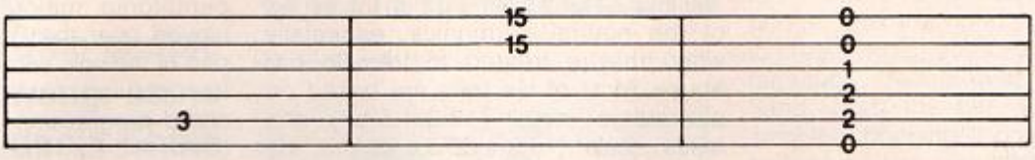
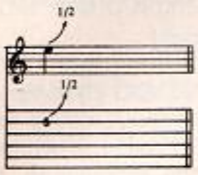
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

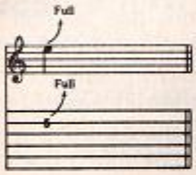


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)

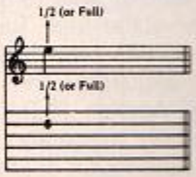


BEND: Strike the note and bend up ½ step (one fret).

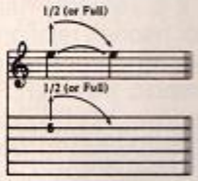


BEND: Strike the note and bend up a whole step (two frets).

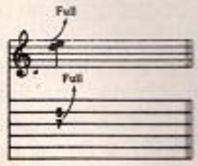
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



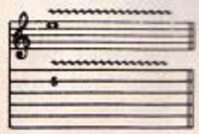
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



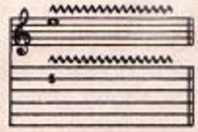
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.

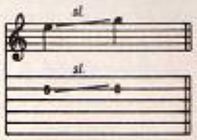


VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.

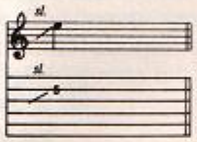


SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.

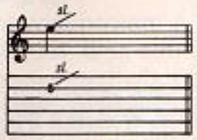
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



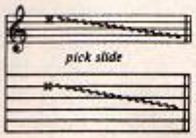
SLIDE: Same as above, except the second note is struck.



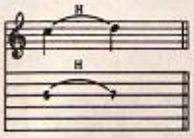
SLIDE: Slide up to the note indicated from a few frets below.



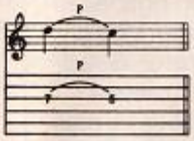
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.

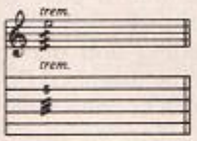


HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

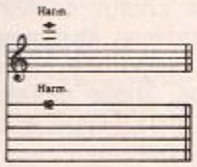


PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

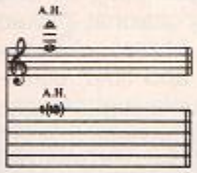
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



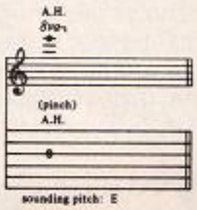
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



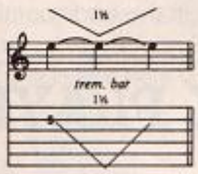
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



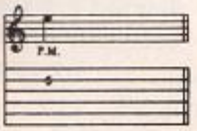
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

PERFORMANCE NOTES

By Andy Aledort

WAIT

The intro and first verse of this song feature a twelve-string guitar arpeggiating chords against a pedal tone, starting with D and then A. These parts can be fingerpicked or played with a pick, or using a combination of both. The electric rhythm part preceding and during the second verse is reminiscent of Eddie Van Halen, creating a counter melody behind the vocal. Notice the use of palm muting along with the accented lines and chords. The chorus section features two electric guitars, one sustaining power chords while the other plays muted arpeggios. These guitars double each other in bars seven and eight for the "Boston-y" part.

Vito Bratta's solo is made up almost entirely of tapping, hammering-on and pulling-off, with the occasional picked note to kick off a new phrase. His execution is very smooth and fluid, something to strive for when playing the solo. The lines are based primarily on A Mixolydian (A,B,C#,D,E,F#,G), with the occasional F note to go with Dm. Bars thirteen through sixteen feature a blend of picked and pulled-off notes, featuring more of an attack, giving strength to the end of the solo. The piece ends with a recap of the verse one rhythm guitar part, this time played by twelve-string.

SATCH BOOGIE

This tune is like ZZ Top on 78 RPM, sort of an 80's rave up in the tradition of "Jeff's Boogie," Jeff Beck's old flash piece from his Yardbirds days. Joe Satriani plays with fury and his tone is monstrous. Heavy distortion plus heavy picking enable him to get the wide variety of artificial harmonics he produces. This also serves to strengthen the sound of the natural harmonics, especially when they're treated to tremolo bar abuse. Most of his lines are based on pentatonic minor (1,b3,4,5,b7), the blues scale (1,b3,4,b5,5,b7) and the Mixolydian mode (1,2,3,4,5,6,b7), following the basic chordal outline (A,D,F#m). Kind of a Beck meets Hendrix meets Gibbons meets Berry meets Vai affair, if you will.

The second half of the tune features an extended tapping riff which utilizes one tapped note and two fretted notes, along with the open A string. Joe's phrasing is a little haphazard, so the transcription features what seems to be the most logical phrasing. The tapped and fretted notes change constantly, alluding to many different and unusually juxtaposed tonalities. I suggest analyzing this part for a full understanding of the suggested chord movement. One final word; there is an abundance of pulling on the tremolo bar in this piece, so if your tremolo system doesn't allow you this luxury, these sounds can be recreated by bending the string behind the nut.

PEACE OF MIND

Tom Scholz creates a masterpiece in layered guitar work on this tune, blending acoustic and electric rhythm guitars with powerful, doubled single note melody guitars. All of the electric guitars feature the famous Boston tone, rich and loaded with sustain. The verse section features three rhythm guitars, two electric, one acoustic, all playing the same part. Even the pick slides and the end of verse two are doubled, fattened up with a heavy dose of reverb.

The solo section is made up of two parts, the first of which is a nine bar section in which two lead guitars trade bars of two. For the first seven bars, both guitars play lines based on E pentatonic major (E,F#,G#,B,C#) and E Mixolydian (E,F#,G#,A,B,C#,D). The last two bars are based primarily on B pentatonic major (B,C#,D#,F#,G#) played over the B chord. The second part of the solo section features two guitars playing harmony lines over the chord progression used on the chorus (C#m-A-E-B). These lines are based primarily on C# Aeolian (C#,D#,E,F#,G#,A,B), which is the same as E major, starting with the sixth degree. Listen carefully to the recording for the articulation Tom uses when playing harmony lines; the phrasing is practically identical, down to the strength of the wide vibratos.

The end section of the piece highlights Scholz's ability to add layer upon layer of guitar tracks without letting the tune sound cluttered. From the written lines themselves, to the articulation, to their location in the mix, this section is one of the best examples of Scholz's genius. All of Brad Delp's masterful vocal harmonies have been included too. Last but not least is Scholz's bass line, which serves as an example of what great rock bass playing should be. His articulation is excellent, and the lines have a lot of movment, harmonically and rhythmically.

BATTERY

James Hetfield overdubbed four guitars for the acoustic intro of this tune, recreating a "Spanish" guitar feel. This gives way to the same lines played by ultimate crunch electric guitars. These lines are based on A Aeolian (A,B,C,D,E,F,G). The interesting thing about the verse rhythm part (and much of Metallica's music) is that it is very free harmonically, referring to tritonal relationships in bar one (Bb5 to A5 interspersed in an E pedal) E harmonic minor (E,F#,G,A,B,C,D#) in bar two, and minor third to major third (G5 to G#5) in bar four, all played with shifting syncopations. There is also the occasional use of an odd-time bar, such as the 5/4 bar which pops up right before the interlude and the beginning of the coda. The first ten bars of Kirk Hammett's solo is based on E Dorian (E,F#,G,A,B,C#,D) along with E pentatonic minor (E,G,A,B,D) and E blues scale, which adds Bb to E pentatonic minor. Bars eleven and twelve features an atonal pull-off riff, after which Kirk returns to the previous scales for the remainder of the solo, loosely outlining the chord changes. If you want to recreate Metallica's sound, you have to use a lot of distortion and pump lots of low end, as the guitar sound is very thick and bassy, especially the chords.

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THE WANG BAR

GUITAR SECRETS

By Joe Satriani

Some people like to wang, some people don't. Some people wang all the time, some just a little. Any way you look at it, wanging is big business these days. And everybody's looking for the NEW WANG. Or, at least, a new way to wang. So here is my contribution to fellow wangers out there in Wangdom.

WANG #1

You will need a guitar with a wang bar, an amp with a generous amount of distortion, and a pick. You will also need to be familiar with the technique of creating harmonics with the right thumb. This is accomplished by allowing a bit of your right thumb to touch the string or strings as they are picked. Start with a broad downstroke across the strings four, three and two, about 4" from the bridge. Use the right thumb technique to create two or three harmonics. Simultaneously, reach over with your left hand, grab the bar, and swiftly but smoothly bringing it down, then up as far as you can. Hold it for a brief moment, then quickly bring it down until the strings fret out. This should take about four seconds.

WANG #2

With the same setup, strike A flat on the third string, first fret, and slowly slide it all the way up the neck. It should take about one second. Simultaneously and slowly, push the bar down in an effort to maintain the warbling pitch of the string. After you get the hang of it, try doing it faster and in groups of two or three for a more overt effect.

WANG #3

Carefully unscrew or disengage wang bar from guitar and put in case. Sometimes the best way to wang is not to wang at all.

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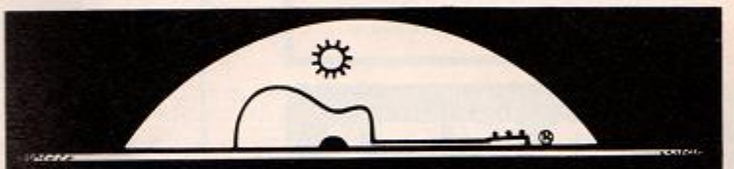

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"SATCH BOOGIE,"

SOUND F/X:

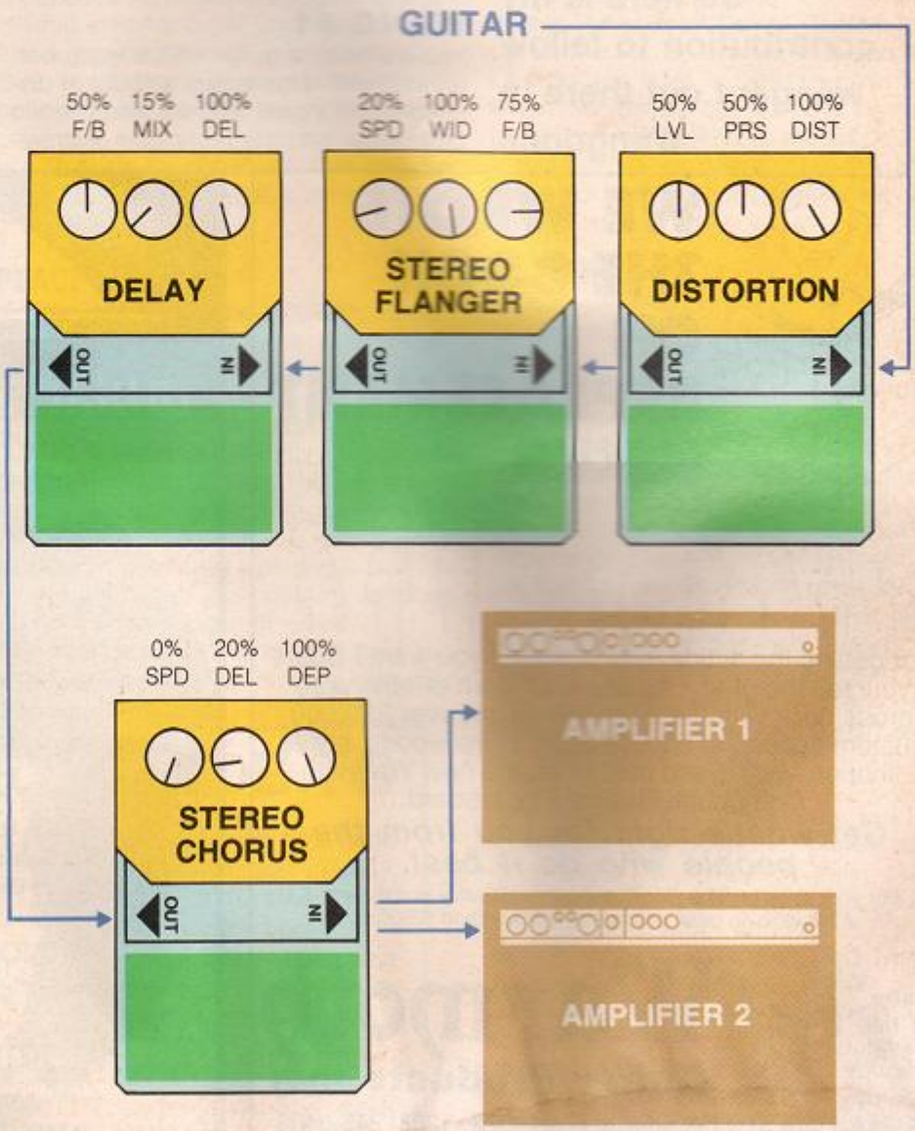
By Dean Stubbs

The pedal setup shown is the starting point to create a similar sound to Joe Satriani's on the blues boogie rave up "Satch Boogie." Although Joe now uses Ibanez guitars and DiMarzio PAF Pro pickups, *Surfing with the Alien* was recorded with a bunch of Strat style guitars that he put together himself, Marshall amps, the Chandler Tube Driver, and a BBE Aural Exciter.

The metal distortion pedal yields the requisite bass sound of the guitar's distortion. The distortion control is full up. The level control is set to match the internal gain of the distortion effect with the input set so that in switching the effect in and out there is no perceivable level difference. The presence control is set for a neutral sound at 50%.

Set the flange for a slow flanging with the speed at a relatively slow 20% and a wide sweep at 100%. The feedback adds the depth of effect when set at about 70%. The delay is set for a number of repeats with the feedback control at 50%. The mix control keeps the repeats low when set at 15%. The delay is set in time with the tempo of the music at about a third of a second, 90% to 100%. Finally, a stereo chorus pedal adds delay and stereo spread for the stereo setup. So its speed is set at 0% for a very slow sweep across a broad width at 100%. The delay time is set at 20% to create the stereo effect.

Some performance notes are in order. Both the chorus and distortion effects are used throughout the song. But the delay effect is used only on the solo. Use the flange effect in the bridge section.



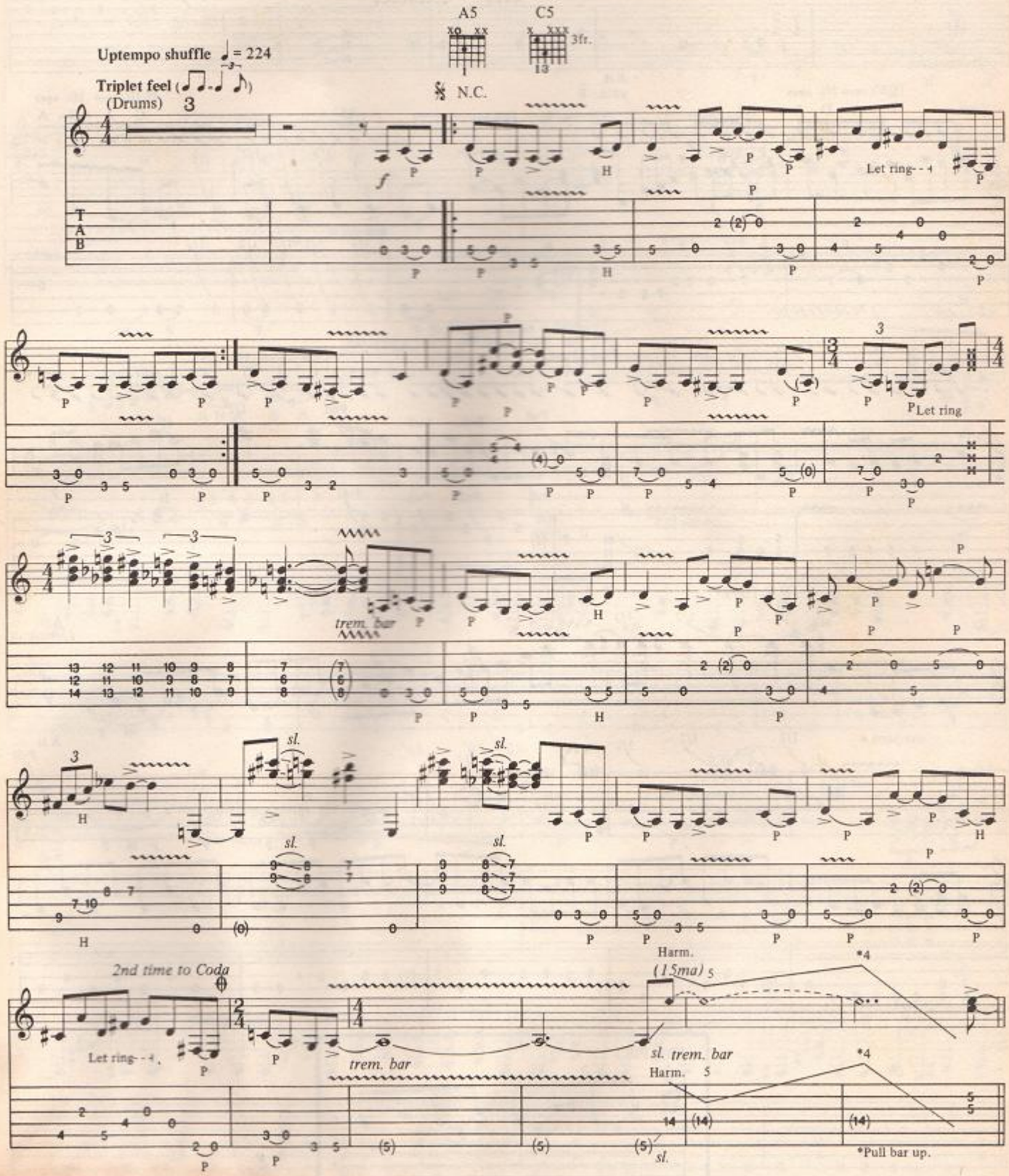
Tablature Explanation page 29

SATCH BOOGIE

As Recorded by Joe Satriani

(From the album SURFING WITH THE ALIEN/Relativity Records)

Music by Joe Satriani



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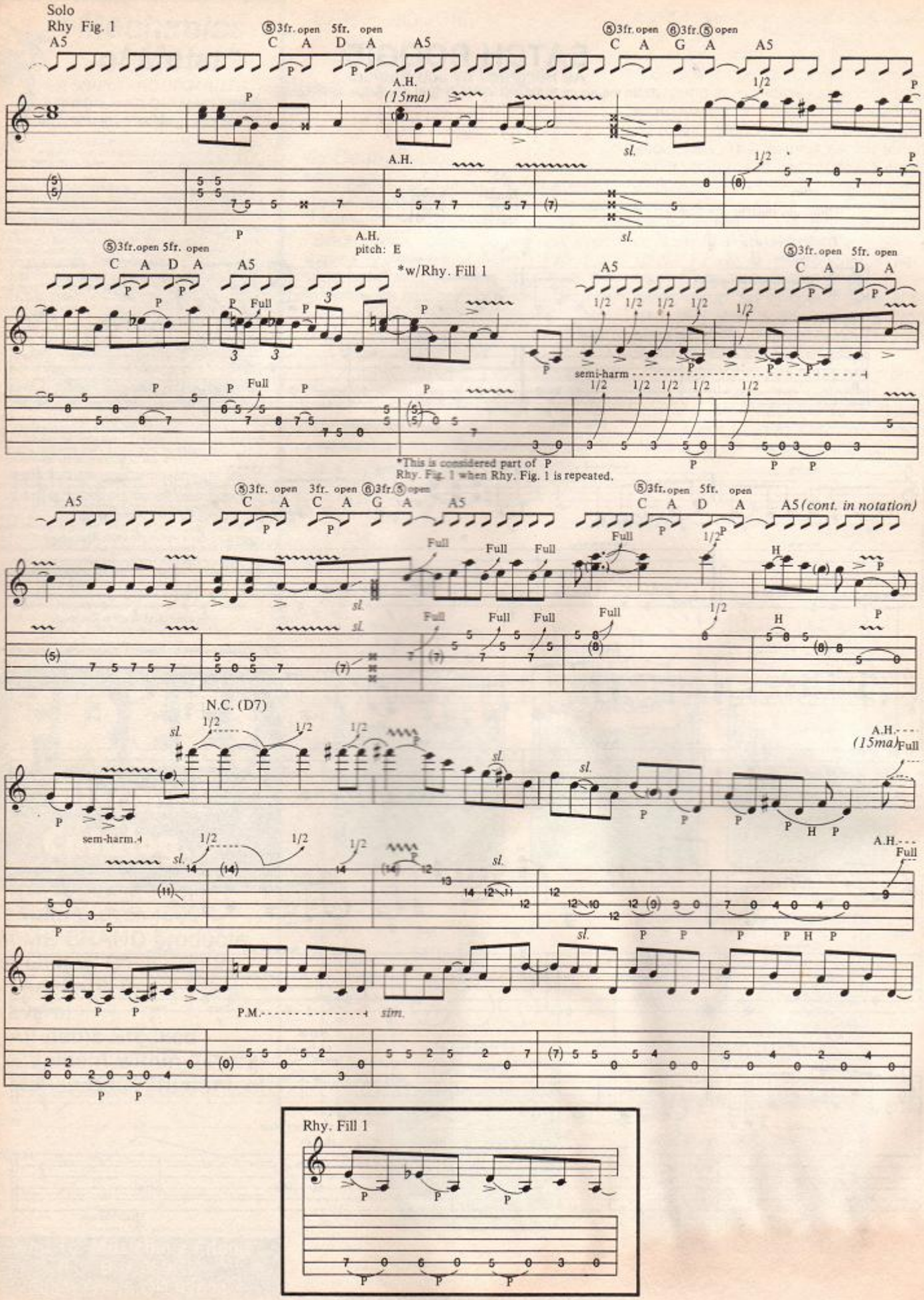
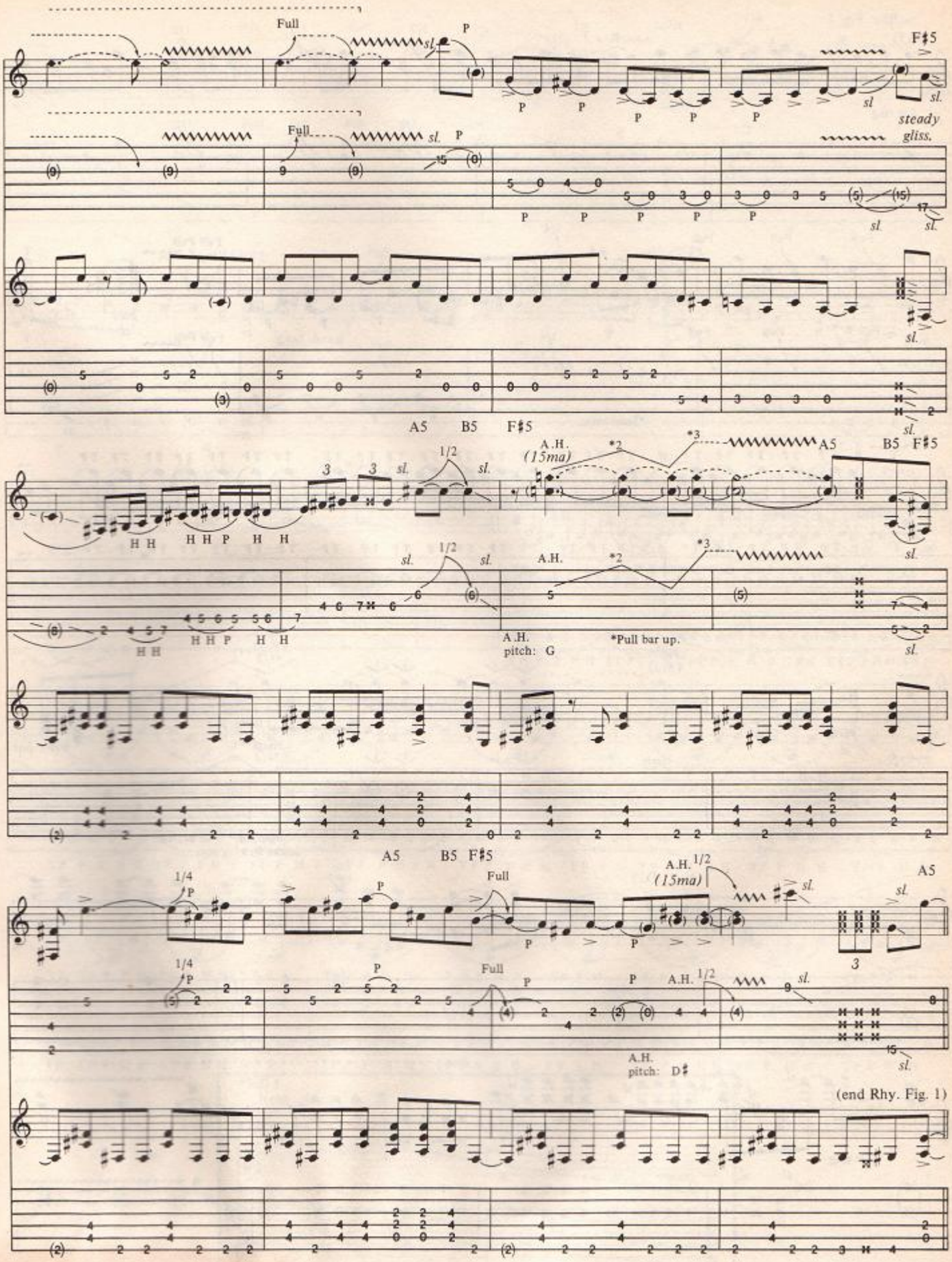
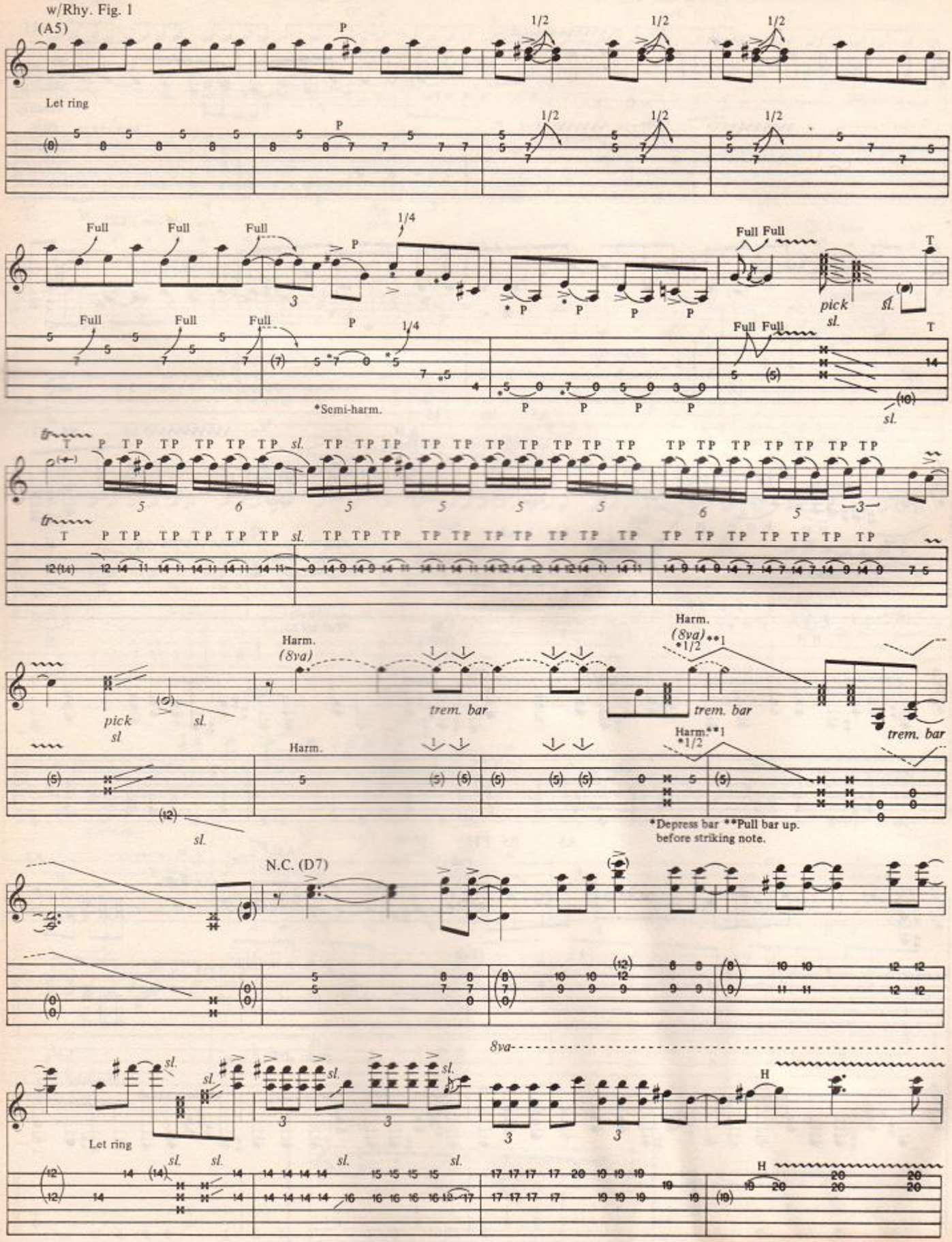
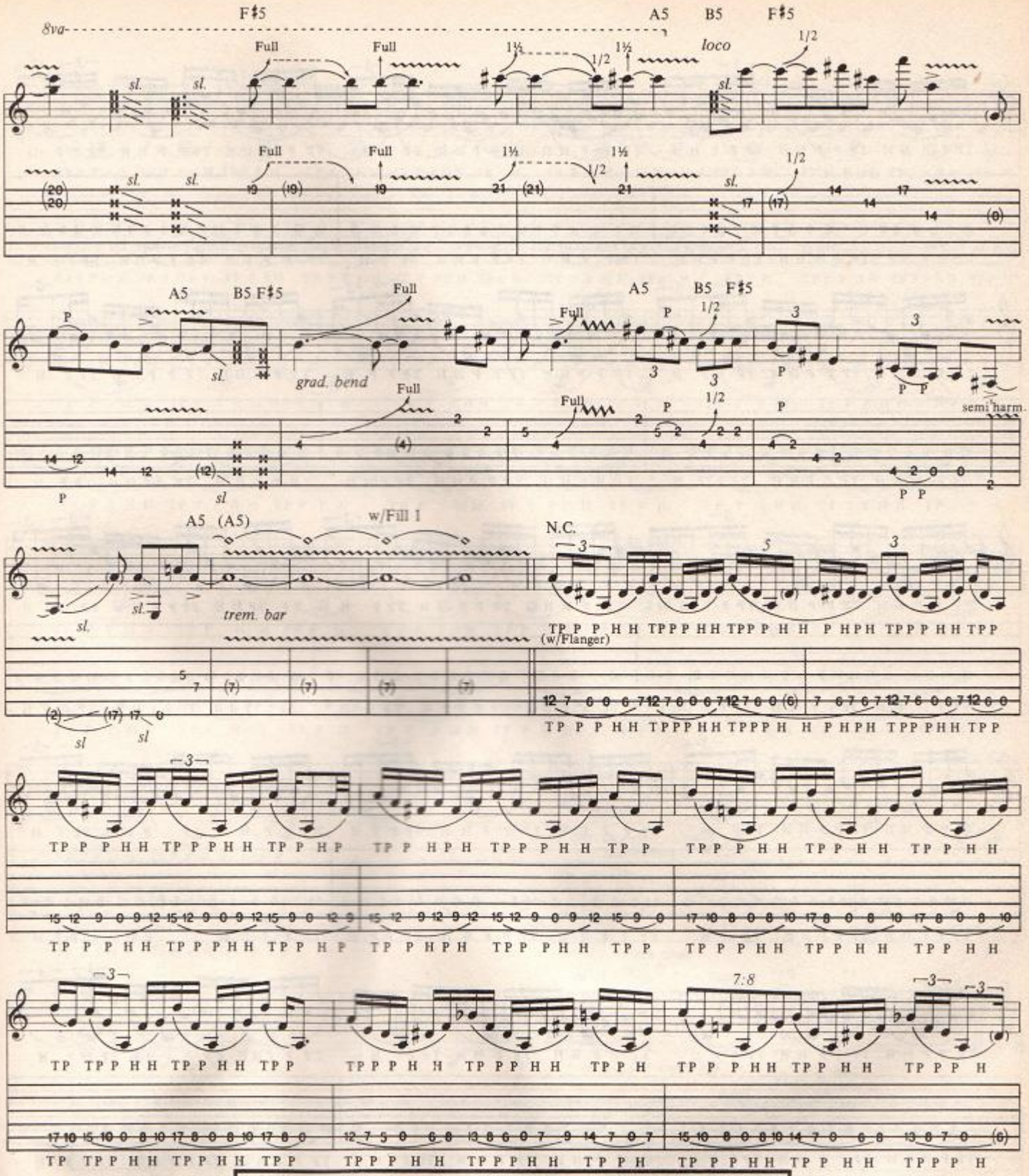
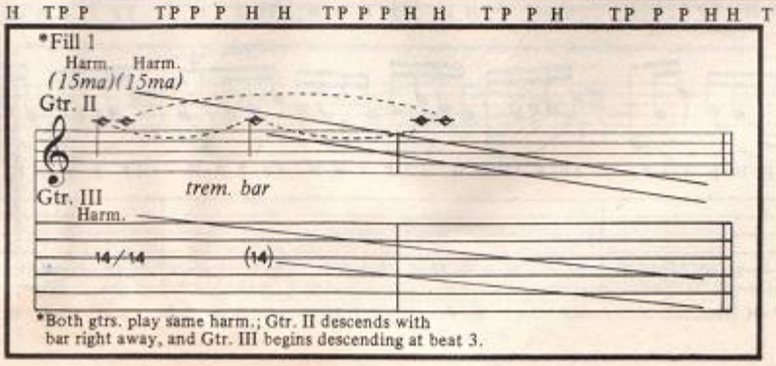

Solo
Rhy Fig. 1
A5
⑤3fr. open 5fr. open
C A D A
A5
⑤3fr. open ⑥3fr. ⑤ open
C A G A
A5
A.H.
(15ma)
A.H.
A.H.
pitch: E
*w/Rhy. Fill 1
⑤3fr. open 5fr. open
C A D A
A5
semi-harm
*This is considered part of Rhy. Fig. 1 when Rhy. Fig. 1 is repeated.
A5
⑤3fr. open 3fr. open ⑥3fr. ⑤ open
C A C A G A
A5
⑤3fr. open 5fr. open
C A D A
A5 (cont. in notation)
N.C. (D7)
sem-harm.
A.H.
(15ma)
P.M.
sim.
Rhy. Fill 1

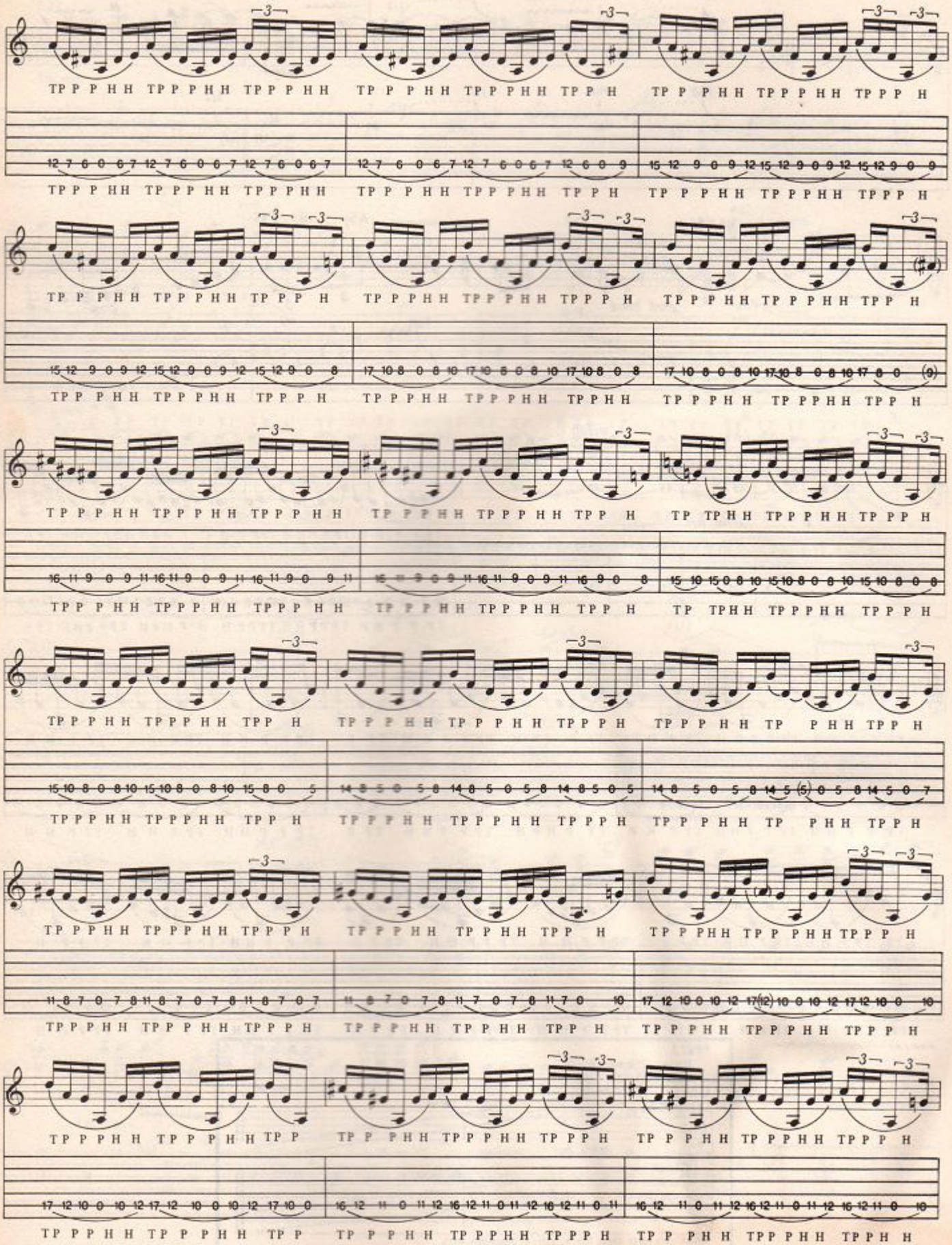

Full
sl.
P
F♯5
steady gliss.
A5
B5
F♯5
A.H. (15ma)
*2
*3
1/2
H H
H H P
A.H. pitch: G
*Pull bar up.
1/4
A.H. pitch: D♯
(end Rhy. Fig. 1)

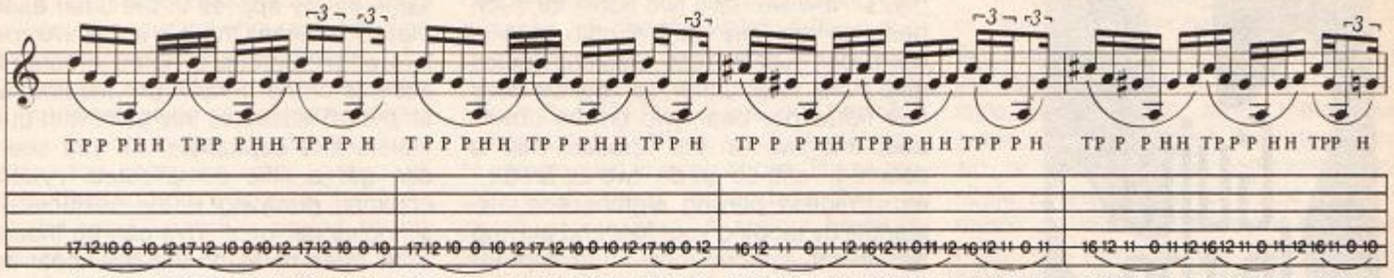

w/Rhy. Fig. 1
(A5)
Let ring
Full
*Semi-harm.
pick
sl.
Harm.
(8va)
trem. bar
*Depress bar **Pull bar up.
before striking note.
N.C. (D7)
8va
Let ring

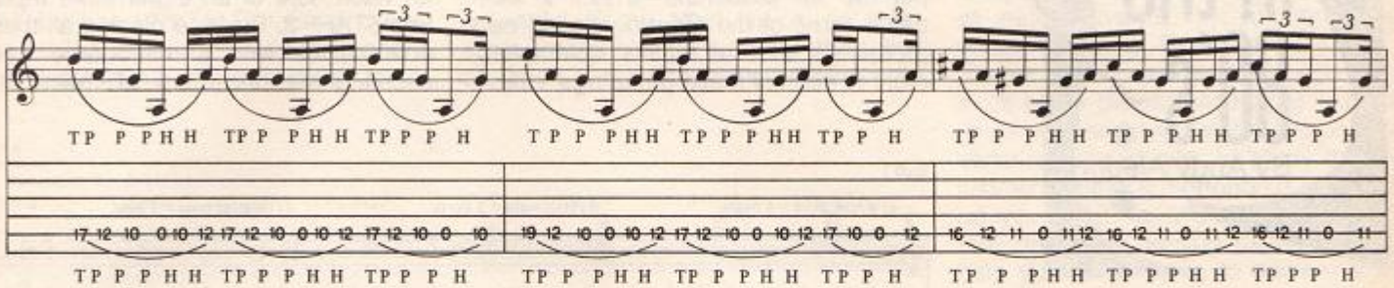


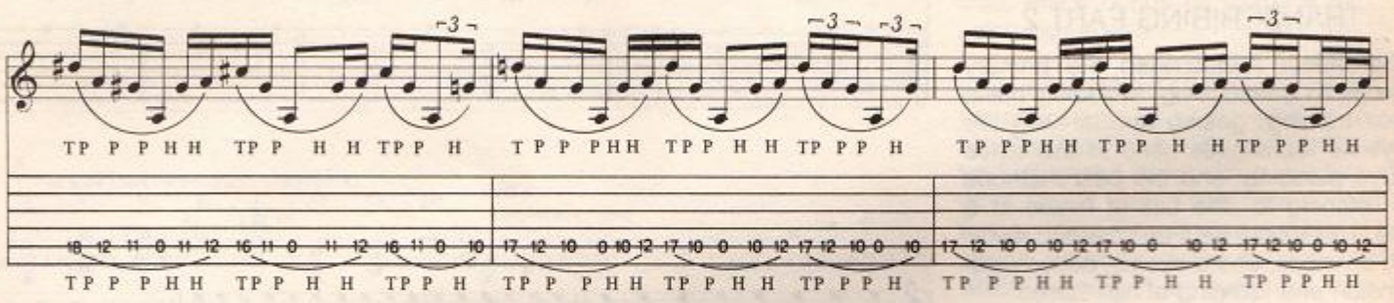


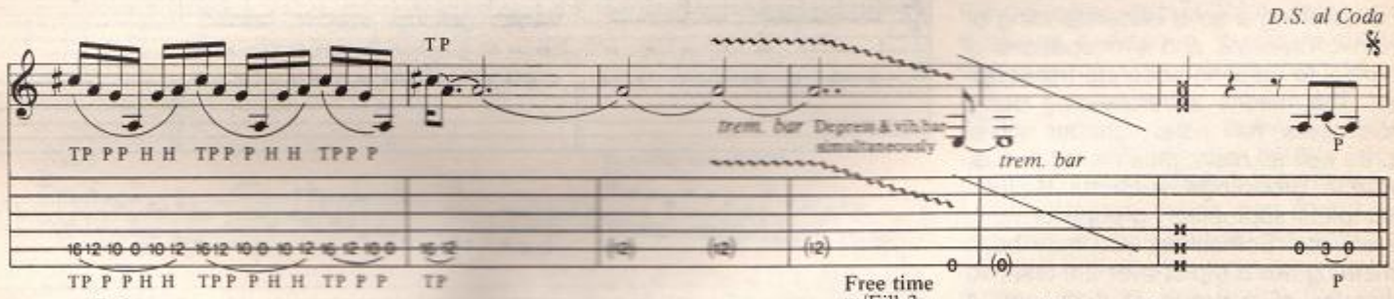
*Both gtrs. play same harm.; Gtr. II descends with bar right away, and Gtr. III begins descending at beat 3.

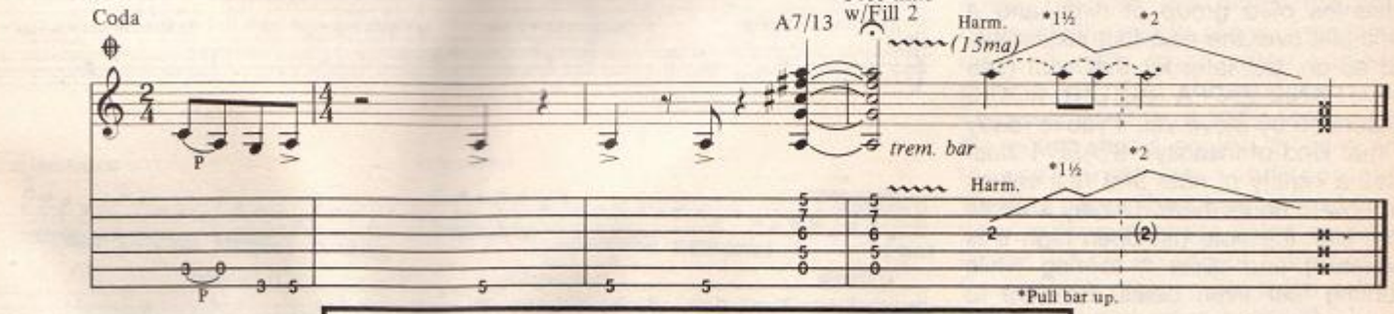


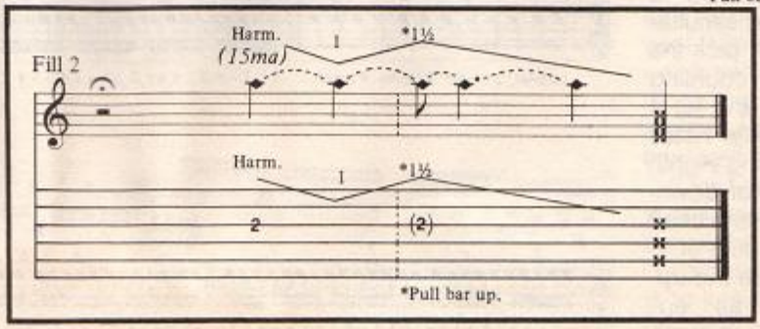

TPP PHH TPP PHH TPPP H TPP PHH TPP PHH TPP H TP P PHH TPP PHH TPP P H TP P PHH TPPP HH TPP H
TPPP H H TP P PHH TPP PH TP P PHH TP P PHH TPP H TP P P H H TPPP HH TPPP H TPP P HH TPPP HH TPP H


TP P PHH TPP PHH TPP P H T P P PHH TP P PHH TP P H TP P PHH TP P PHH TPP P H
TP P P H H TPP P H H TPP P H TP P P H H TP P P H H TP P P H TP P P H H TP P P H H TPP P H


TP P P H H TP P H H TPP H TP P PHH TPP H H TP PP H TP PPHH TPP H H TPP P H H
TP P P H H TP P H H TPP H TP P P H H TP P H H TP P P H TP P P H H TP P H H TPP P H H


D.S. al Coda
TP
TP PP H H TPP P H H TPP P
trem. bar
Depress & release bar simultaneously
trem. bar
P
TP P P H H TPP P H H TP P P TP

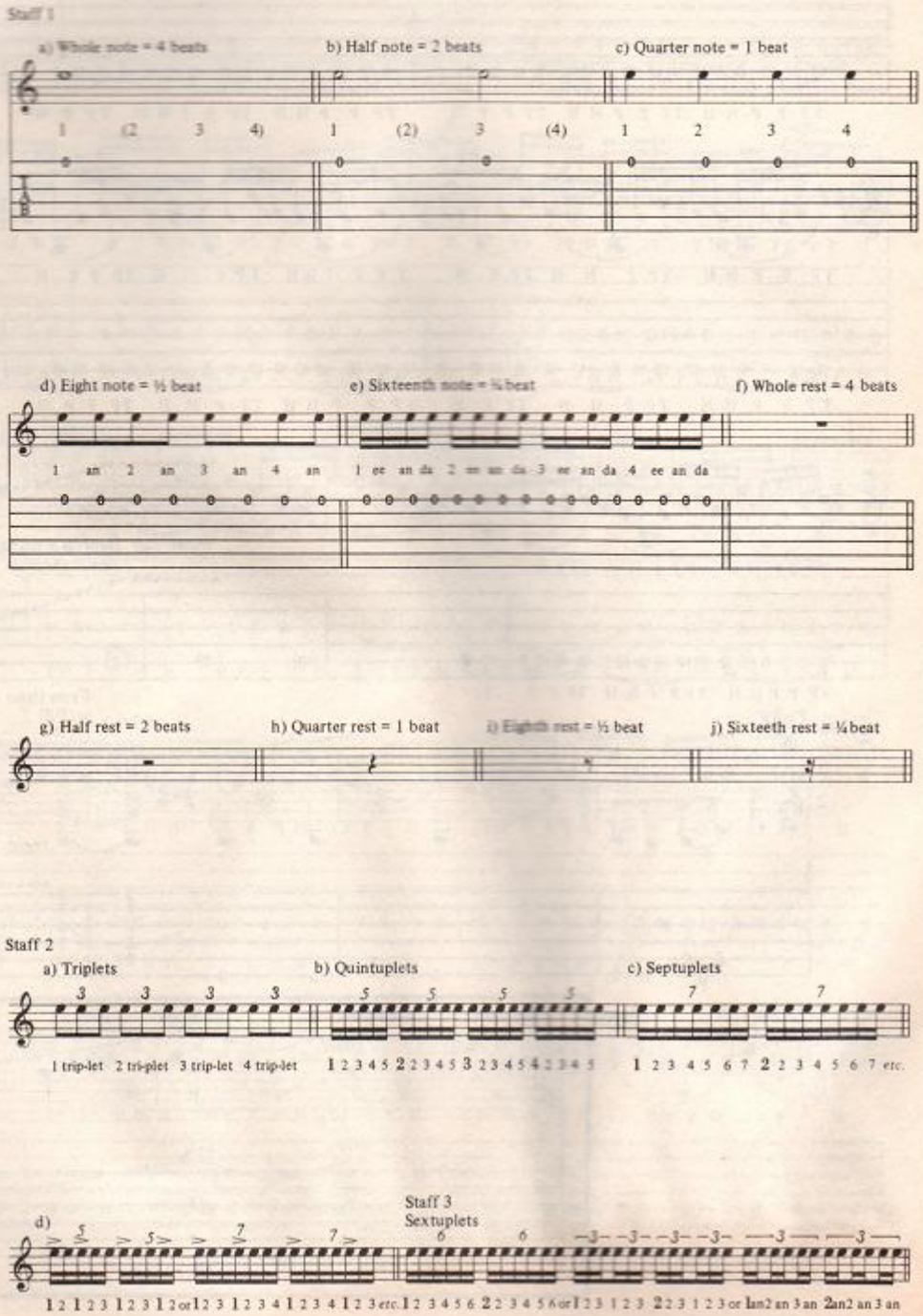

Coda
P
A7/13
Free time w/Fill 2
Harm.
(15ma)
*1½
*2
trem. bar
Harm.
*1½
*2
P
*Pull bar up.


Fill 2
Harm.
(15ma)
*1½
Harm.
*1½
*Pull bar up.

TRANSCRIBING PART 2

Last month I discussed the primary steps to transcribing, including basic ear training, getting familiar with the physical techniques used in the styles you're pursuing, and the best methods for listening to little bits of music at a time. This month we'll be covering rhythmic divisions, chord cycles, pattern recognition and listening at half-speed.

Establishing a solid understanding of rhythmic divisions and syncopations is essential to creating accurate transcriptions. This means understanding basic whole notes, half notes, quarter notes, etc. as well as rests, plus more unusual rhythmic groupings such as triplets, quintriplets septuplets, groups of nine, eleven, etc. Sometimes you may have something like a triplet over the first two sixteenths of a group of nine, and a quintriplet over the next four sixteenths, and so on, but later for that stuff (see THE FRANK ZAPPA GUITAR BOOK, transcribed by Steve Vai, if you're ready for that kind of insanity). STAFF 1 illustrates a variety of note and rest values and how to count them. To play a whole note, pick the note (an open high E is illustrated) and allow it to ring while counting four even beats. Be sure to pick the note and start counting simultaneously. To play two half notes, pick the first one and let it ring while counting "one-two," and pick it again and let it ring through "three-four." Quarter notes are picked on each beat. Playing eighth notes introduces the concept of downbeats and upbeats, as a note is picked between as well as on each count of 1-2-3-4. The in-between notes are the upbeats and can be sounded as "an" when counting out loud. Thus, a group of eighth notes can be counted, "I-an-2-an-3-an-3-an," with 1,2,3, and 4 as the downbeats and all the "an's" as the upbeats. Now we have two notes for each beat, so logically each eighth note is worth one half a beat. Sixteenth notes take it one step further, as now we have four notes per beat, two on the downbeat and two on the upbeat. This is counted, "one-ee-an-da, two-ee-an-da," etc. Practice playing eighths and sixteenths by tapping your foot and playing two evenly-spaced notes per tap for eighths and four evenly-spaced notes per tap for sixteenths. STAFF 2 illustrates some of the aforementioned odd groupings, such as triplets, quintriplets, etc. For each of these groupings, evenly space the number of notes per beat. For example, for triplets, count "1 trip-let" or "1-2-3," like a waltz, for each beat. The same theory applies to the other examples. Sometimes there is a rhythmic pattern within a group of notes, created by accents or the phrasing of the line. Example (d) illustrates this point with quintriplets and septuplets. As you see, it can get a little complicated. Another common grouping is the sextuplet, or six notes per beat. This can be thought of as three notes on the downbeat and three notes on the upbeat, or two notes for each note of an eighth note triplet. See STAFF 3. Practice playing all these note values with a metronome while counting out loud. Lack of space per-



mits me from including examples which include rests, so a good book of reading studies is recommended. You must have a firm knowledge of note values if you want to accurately figure out and/or write down a riff off of a record.

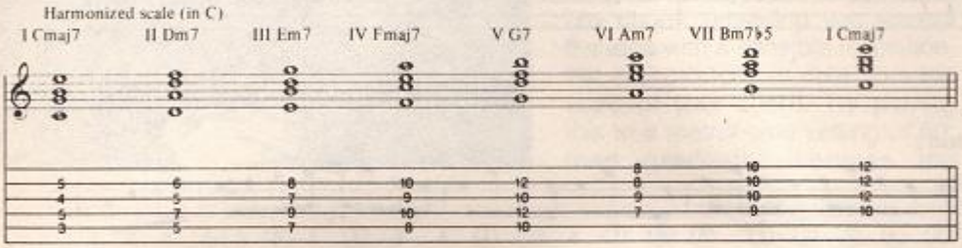
Understanding chord cycles is also an important element in transcribing. Groups of chords can be derived from scales; the most common group of chords derived from a scale is the "harmonized scale," which is based on the major scale. See STAFF 4. You can also play this cycle without sevenths: change Cmaj7, Fmaj7 and G7 to C, F, and G; Dm7, Em7 and Am7 to Dm, Em and Am; and Bm7b5 to Bmb5. Study each chord type (maj7, min7, etc) to become familiar with the differences in the chord qualities, like the difference between Gmaj7, Gm7 and G7, for example. A common practice in rock music is to use a series of chords which follows the pentatonic minor scale, with each chord being either a major chord or a 5th chord. See STAFF 5. If you look back for a moment at STAFF 4, you'll see Roman Numerals next to each chord. These are commonly used when describing a chord progression. A typical blues is known as a I-IV-V, which in C would be C, F and G (or C7, F7 and G7, as most blues employ dominant seventh chords primarily). Some other typical progressions are the I-VI-II-V turnaround, as well as the III-VI-II-V-I resolution. Being able to pick up chord changes by ear is a valuable tool when playing with other people, as well as when transcribing.

On to pattern recognition. Every style of music has its cliche riffs and patterns that everyone plays; these are all part of the language that is inherent in each style, be it rock, jazz, heavy metal, bluegrass, Crimean-Turkish belly dance music, or whatever. The pentatonic minor scale is used in all of these types of music, so let's use it for our examples. First, let's employ the aformentioned note groupings in STAFF 2. STAFF 6 illustrates the A pentatonic minor scale as well as typical rhythmic groupings used in soloing. Example (e) shows a phrase which descends in groups of three but is played as straight sixteenth notes. As you can imagine, the possible variations are infinite, so study those illustrated using a metronome and make up your own variations. Being familiar with different phrasing possibilities will help you when trying to discern a fast solo, which brings us to the subject of using half-speed.

I consider half-speed a necessity when transcribing fast solos if I want the transcription to be as accurate as possible. The machines most commonly used for half-speed transcribing are two-and three-speed reel-to-reel type decks, although there are a limited number of two speed cassette decks on the market which work just as well (as long as they're stereo decks). When listening to a solo at half-speed, it sounds exactly one octave lower than normal, so the notes are the same, they're just in a different register. It's helpful to switch back and forth between normal speed and half-speed when transcribing, as certain obvious things can sound ambiguous at half-speed. As you can imagine, half-speed works great for high notes, because this brings the notes down into the middle range of the instrument. It gets rough when someone plays a very fast riff using low notes, because listening at half-speed makes the notes sound so low in pitch that they're practically indiscernable. Wealthy transcribers can use a harmonizer to reproduce the notes an octave higher, which would put them back in their original register, but that's definitely a luxury and not a necessity. I suggest trying to transcribe fast riffs without using half-speed, also, as this is a challenge and will improve your ear; check it against half-speed afterwards and see how well you did.

If you do everything I've described in these past two columns, your ability to transcribe accurately should improve considerably. The most important thing is to keep at it; try transcribing at least one solo a week for a few months.

Staff 4



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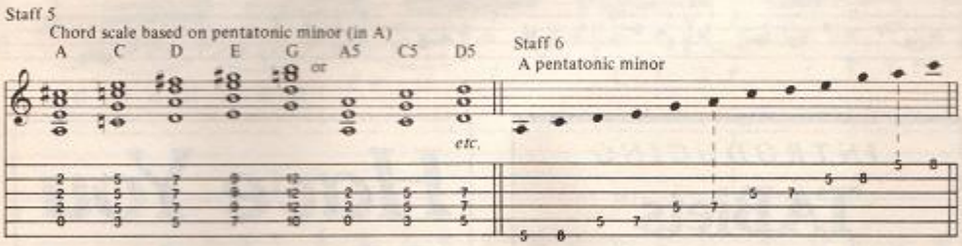

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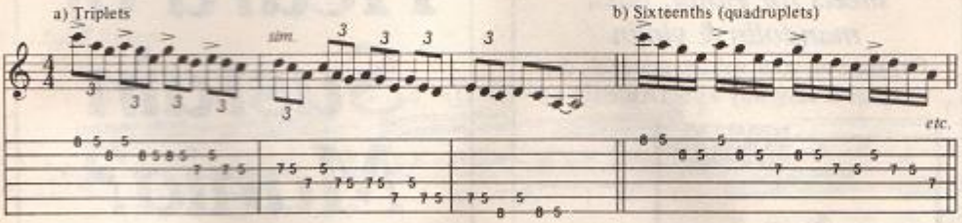
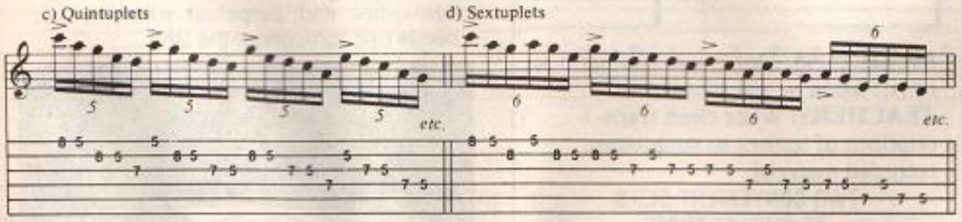
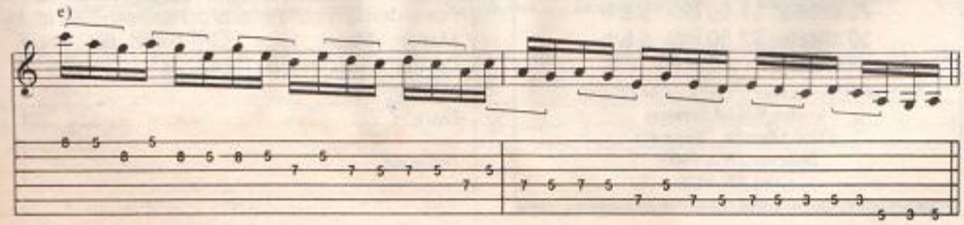






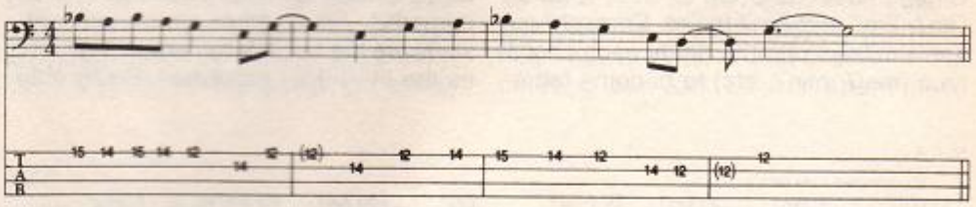
BASS SECRETS

FALSE HARMONICS
By Randy Coven

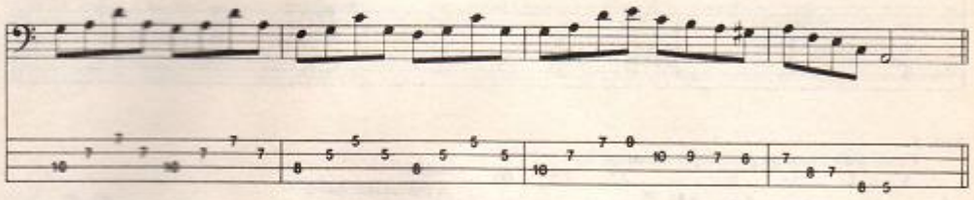
This month we look at two of many ways to make false harmonics on the bass. A false harmonic is a harmonic struck in places on the neck where you wouldn't normally get a harmonic. The first technique is the one Jaco used on the intro to "Birdland" on Weather Report's *Heavy Weather*. See staff one. To play this, place your right thumb on the string near the middle pickup on a P bass. Pluck with your first finger almost as if you were pinching the string with both fingers. Once mastering this technique you will be able to play any bass line or scale in harmonics without moving your right hand from this spot.

The second technique is tapping out harmonics. A good example of this can be heard from Billy Sheehan on "Goin' Crazy" from David Lee Roth's *Eat 'Em and Smile*. Using your right hand, tap with your second finger, using the 19th fret as a target point. Tap right on the 19th fret itself and not inside the fret. With your left hand press down any note you want to get a harmonic. Staff 2 is a passage I wrote to get you started using this technique.

Staff 1



Staff 2



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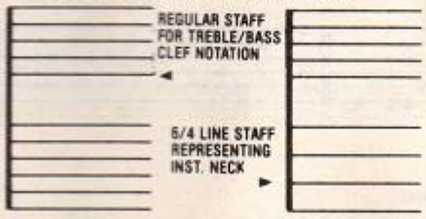

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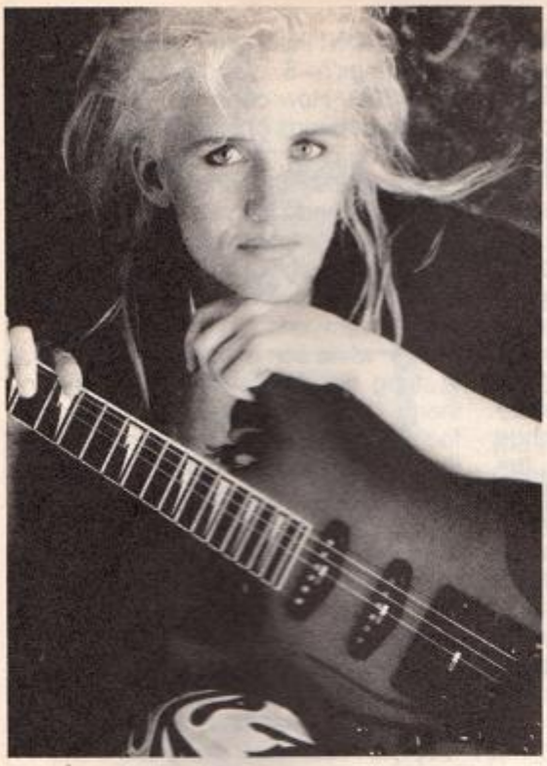


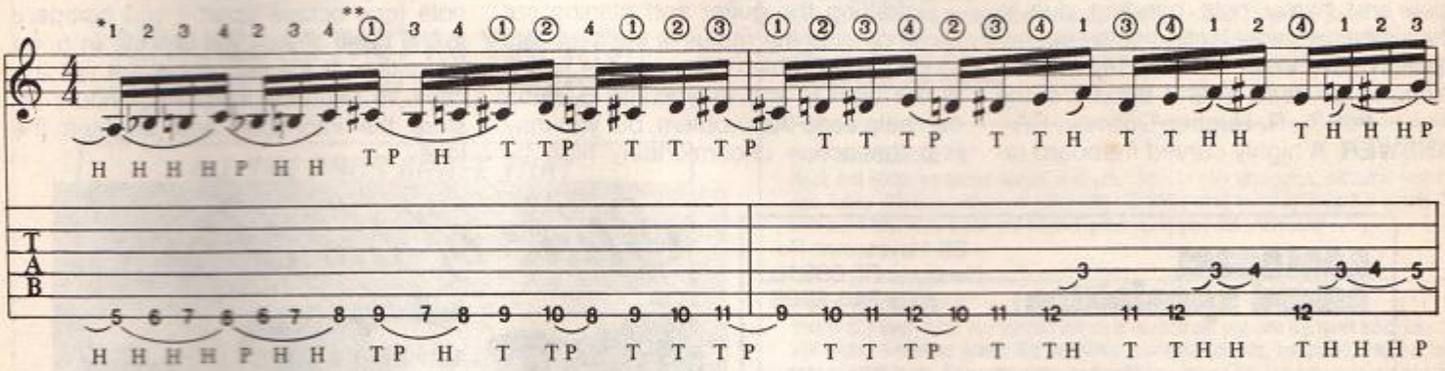
ON TAP

TWO-OCTAVE CHROMATIC SCALE

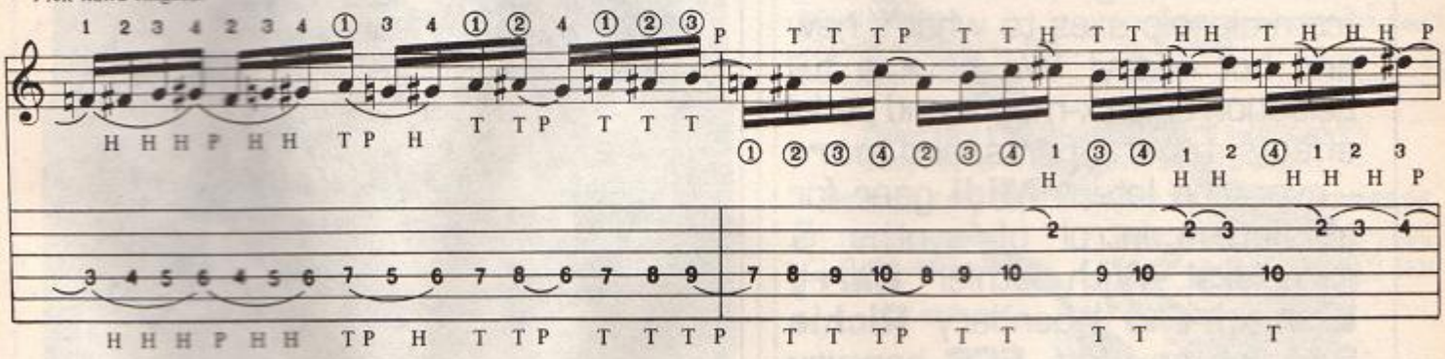
By Jennifer Batten

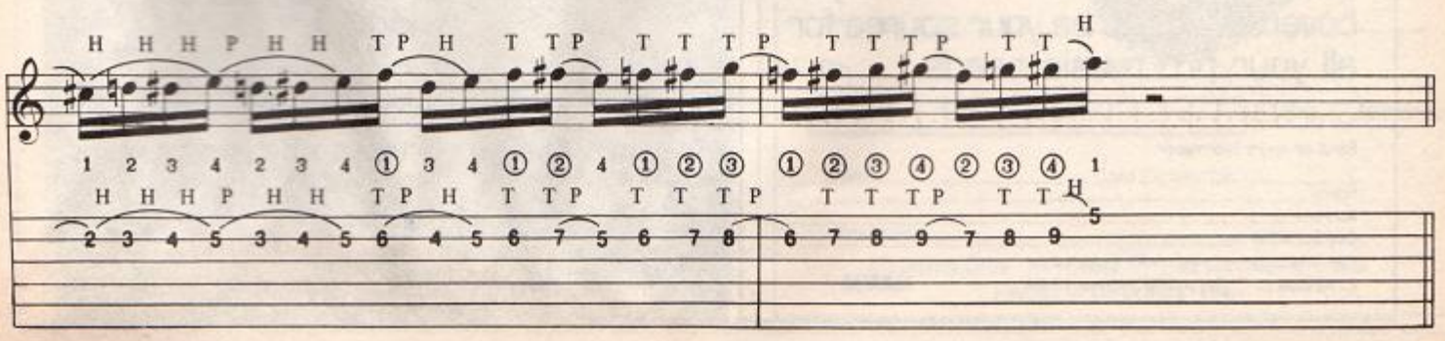
Here's an exercise/riff that is great for the hammer-on, pull-off muscles in both hands. Once you get some velocity, all or parts of it can be used for soloing. It's a two-handed, two-octave chromatic scale, sequenced in groups of four. Since a chromatic scale contains all notes, it can be played over any chord, providing you resolve the idea with a sensible resolution, like a chord tone or note from the scale of your chord. Try playing this to a metronome setting of 60, then gradually increase the speed. This riff should sound very smooth and consists of all hammers and pull-offs. When the left hand plays the first note on a string, it's just tapped. I recommend a string damper device (or a sock tied at the first fret), especially if you use distortion. Also beware of right hand blisters as you build callouses.

Jennifer Batten, a G.I.T. graduate and instructor, is currently touring with Michael Jackson. She is the author of ***Two Hand Rock*** *from REH Publications.*



*Fret hand fingers.
** Pick hand fingers.





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GUITAR QUESTIONS

P.O. Box 1490 Port Chester, N.Y. 10573

by Barry Lipman

QUESTION: What are the advantages and disadvantages of installing a brass nut?—Alex Berrien/Browns Mills, NJ

ANSWER: I see no reason to use brass for a nut. Brass has a very high friction factor on steel. Even if properly slotted and oiled, brass tends to grab the string, storing tension differences between the playing portion of the string and the free-length between the nut and the tuners or nutlock. A brass nut's only claim to fame is that it adds mass to the headstock of your guitar, thus increasing sustain. If you want extra weight in your headstock for sustain, try adding a wrench-holder or even a lead weight. As for nut material, ivory, graphite, fiberglass and the harder plastics work best. Ivory and graphite seem best for tremolos and heavy note bending due to their extremely low friction on steel.

QUESTION: What causes my high E string to go dead when I bend it at the higher frets?—R. Hughes/Downey, CA

ANSWER: A highly curved fretboard radius is usually the primary culprit, although other factors such as low or high frets can add to or even cause the problem. The term radius refers to the radius (½" diameter) of a circle large enough so the curve of its outside edge equals the curve of a fretboard. The larger the radius, the flatter the curve. Normally a guitar string's height (action) is set lower for the treble side than for the bass side. The action will be proportionately higher from one string to the next, following the radius so that the strings curve with the board. You can see the curvature of the strings' heights and of your fretboard by looking across the tops of the strings (line-of-sight at a right angle to the strings) and rolling the guitar enough to see the top of each string in turn. If your guitar is properly set up the strings will follow the board precisely. The cutting-out of bent notes occurs when the high E string is bent over to where the G or D string should be. As the E string's action is not set as high at the bridge as the inner strings, bending it across the board effectively lowers its action till it bumps into the frets.

Refretting the guitar and planing out some or all of the radius is the best way to cure the problem. Raising the action of the high E and maybe the B string can help ease the problem, but you may find the action uncomfortably high by the time you get the bends happening.

QUESTION: How often should I change my strings?—S. Vagnini/New City, NY

ANSWER: How often you change your strings depends on several factors, how much you play, how hard you play, how much you sweat, and how much the sound of dead strings bothers you. Most professional players change strings before every gig or recording session. Most other players change strings anywhere from once a week to once a month, while some wait until they break a string before they think of replacing them. I find that sweat is the biggest factor. Some players' sweat does something quickly to render the strings dull in tone and impure in intonation.But there is no set time to change strings. Change them when they begin to sound too dull or when they won't play in tune anymore. If you have a tuning meter it is easy to tell if your strings have gone out of intonation. Assuming your guitar was accurately intonated using fresh strings, check the note at the twelfth fret against the note of the open string or the twelfth-fret harmonic. If they are still the same note (one octave apart if you compare to the open string) you are still in good intonation. If the two notes are not the same, a fresh set of strings should restore the intonation and brighten the tone.

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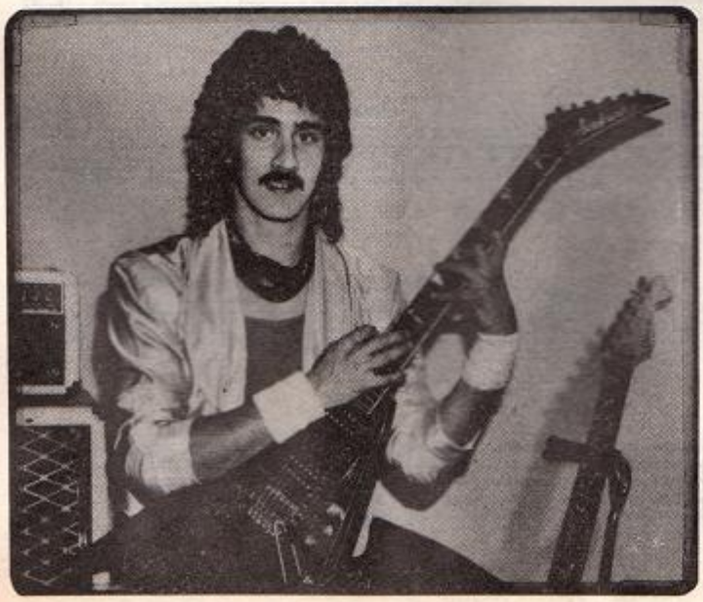

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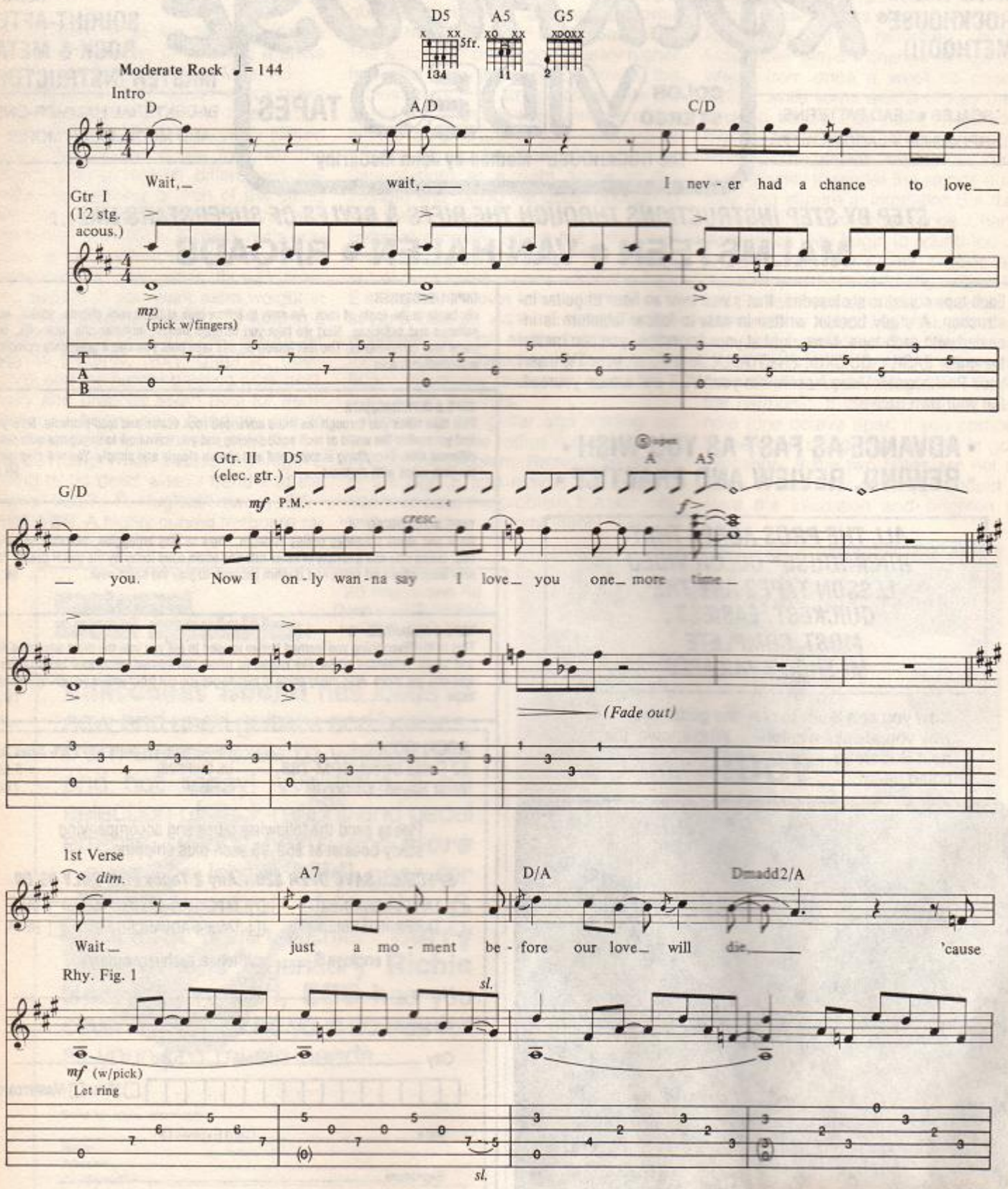
WAIT

As Recorded by White Lion
(From the album PRIDE/Atlantic Records)

Words and Music by
Vito Bratta and Mike Tramp



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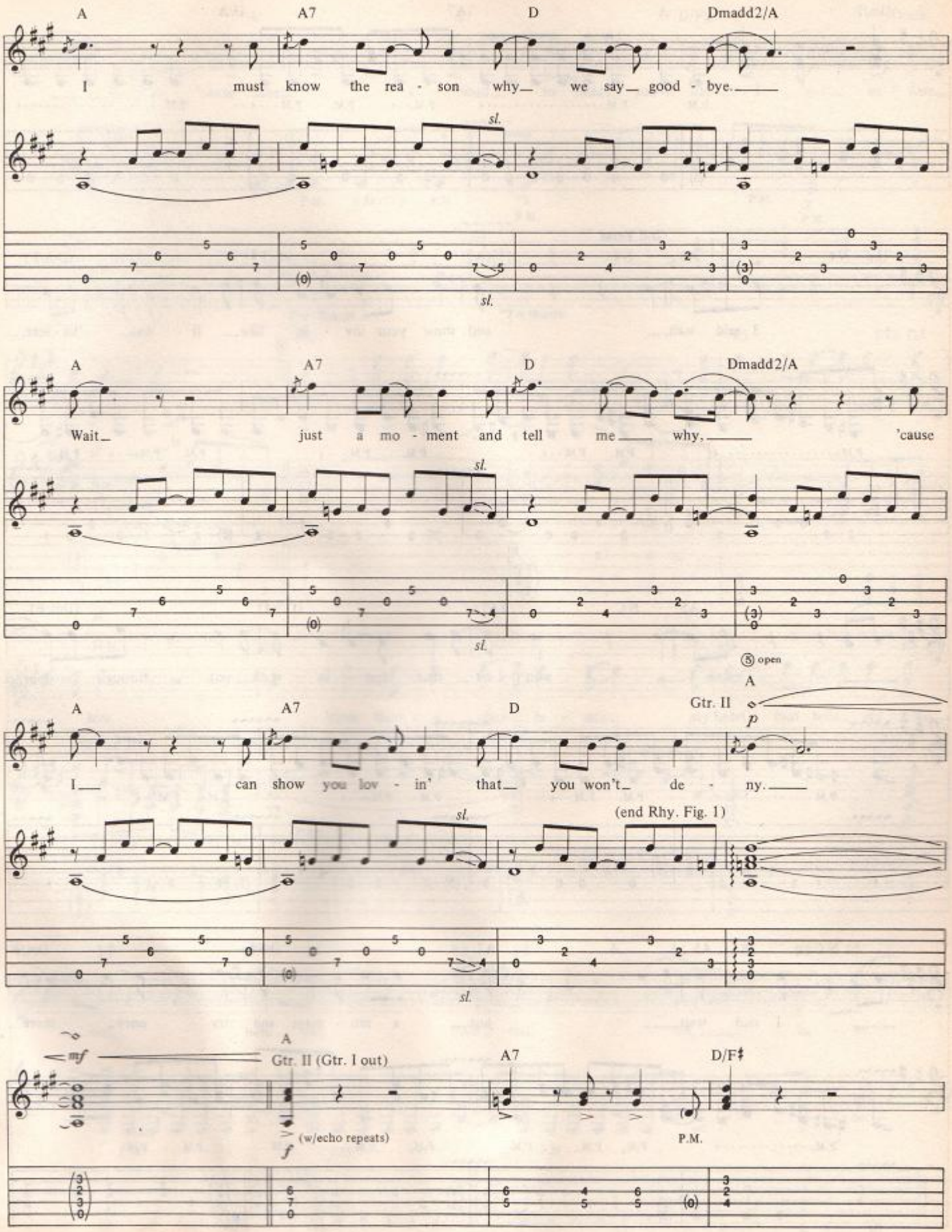
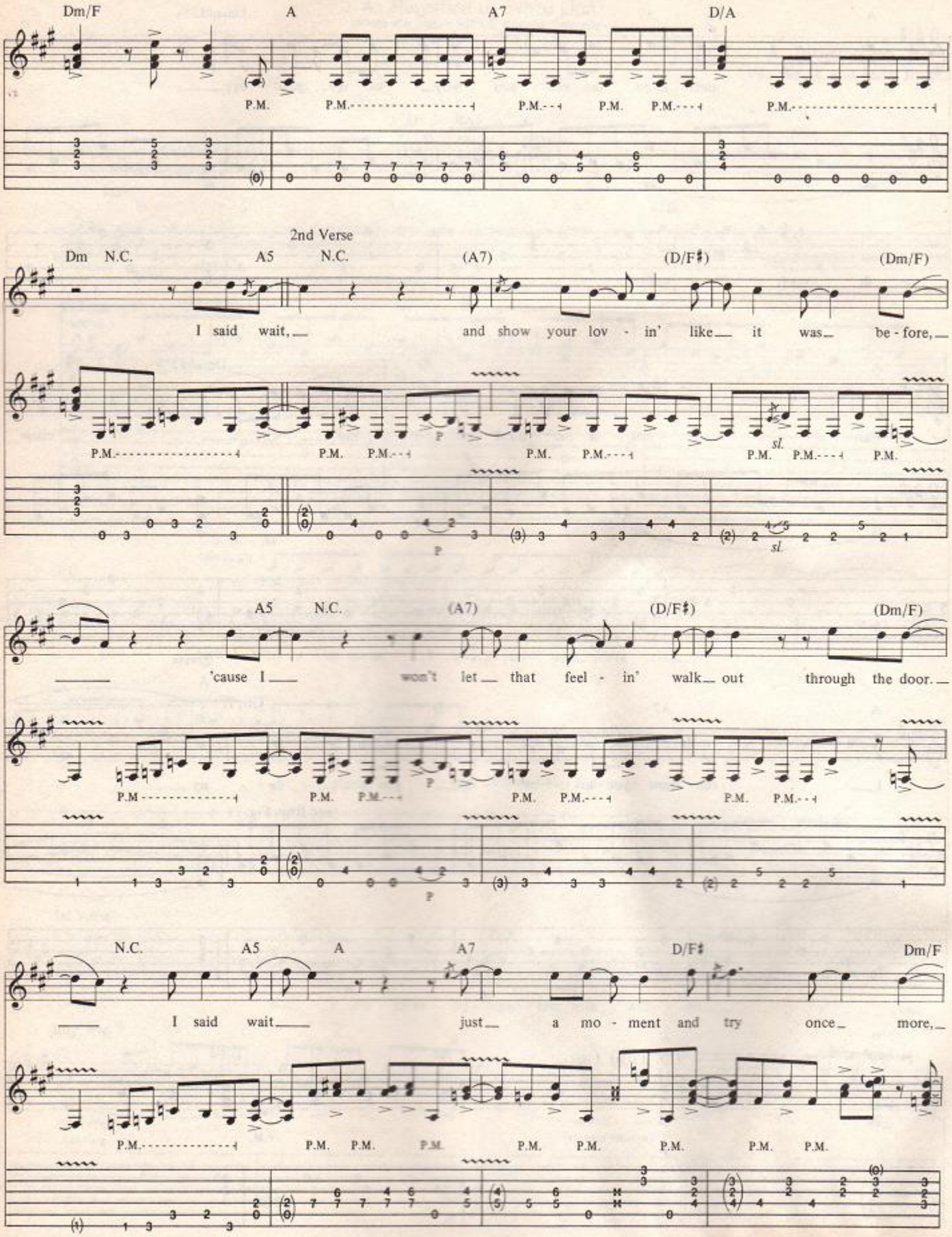
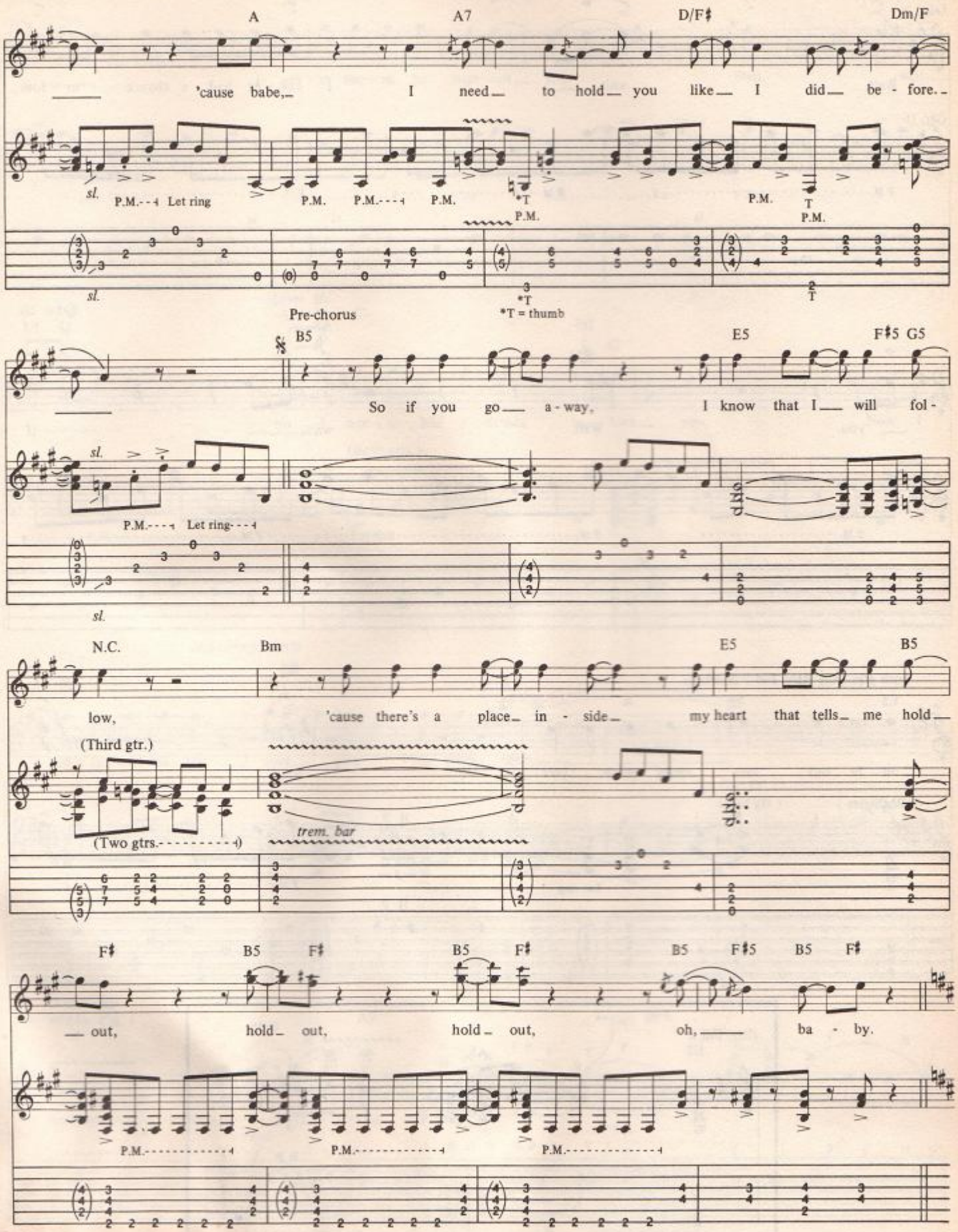

A
A7
D
Dmadd2/A
I must know the rea - son why we say good - bye.
sl.
Wait just a mo - ment and tell me why, 'cause
sl.
5 open
Gtr. II
p
I can show you lov - in' that you won't de - ny.
(end Rhy. Fig. 1)
mf
Gtr. II (Gtr. I out)
D/F♯
f
(w/echo repeats)
P.M.


Dm/F
A
A7
D/A
P.M.
2nd Verse
Dm N.C.
A5 N.C.
(A7)
(D/F♯)
(Dm/F)
I said wait, and show your lov - in' like it was be - fore,
sl.
A5 N.C.
(A7)
(D/F♯)
(Dm/F)
'cause I won't let that feel - in' walk out through the door.
N.C.
A5
A
A7
D/F♯
Dm/F
I said wait just a mo - ment and try once more,


A
A7
D/F♯
Dm/F
'cause babe, I need to hold you like I did be - fore.
sl.
P.M. Let ring
P.M.
P.M.
P.M.
*T
P.M.
P.M.
T
P.M.
Pre-chorus
*T = thumb
B5
E5
F♯5 G5
So if you go a - way, I know that I will fol -
P.M. Let ring
N.C.
Bm
E5
B5
low, 'cause there's a place in - side my heart that tells me hold
(Third gtr.)
(Two gtrs.)
trem. bar
F♯
B5
F♯
B5
F♯
B5
F♯5
B5
F♯
out, hold out, hold out, oh, ba - by.
P.M.
P.M.
P.M.

Chorus

Gtr III (elec.)

D5 A5 G5 A5

Wait, wait, I nev - er had a chance to love

Gtr. II

P.M. P.M. P.M.

sl. sl.

D5 A5 ⑥3fr. 2fr. G F♯

you. Wait, wait, if

P.M. P.M. P.M.

sl. sl.

Both gtrs. play Rhy. Fill 2 2nd time.

E5 A D5 A5

on - ly our love could show you. Wait, wait,

(Both gtrs)

sl. Let ring H P P.M.

H P

sl.

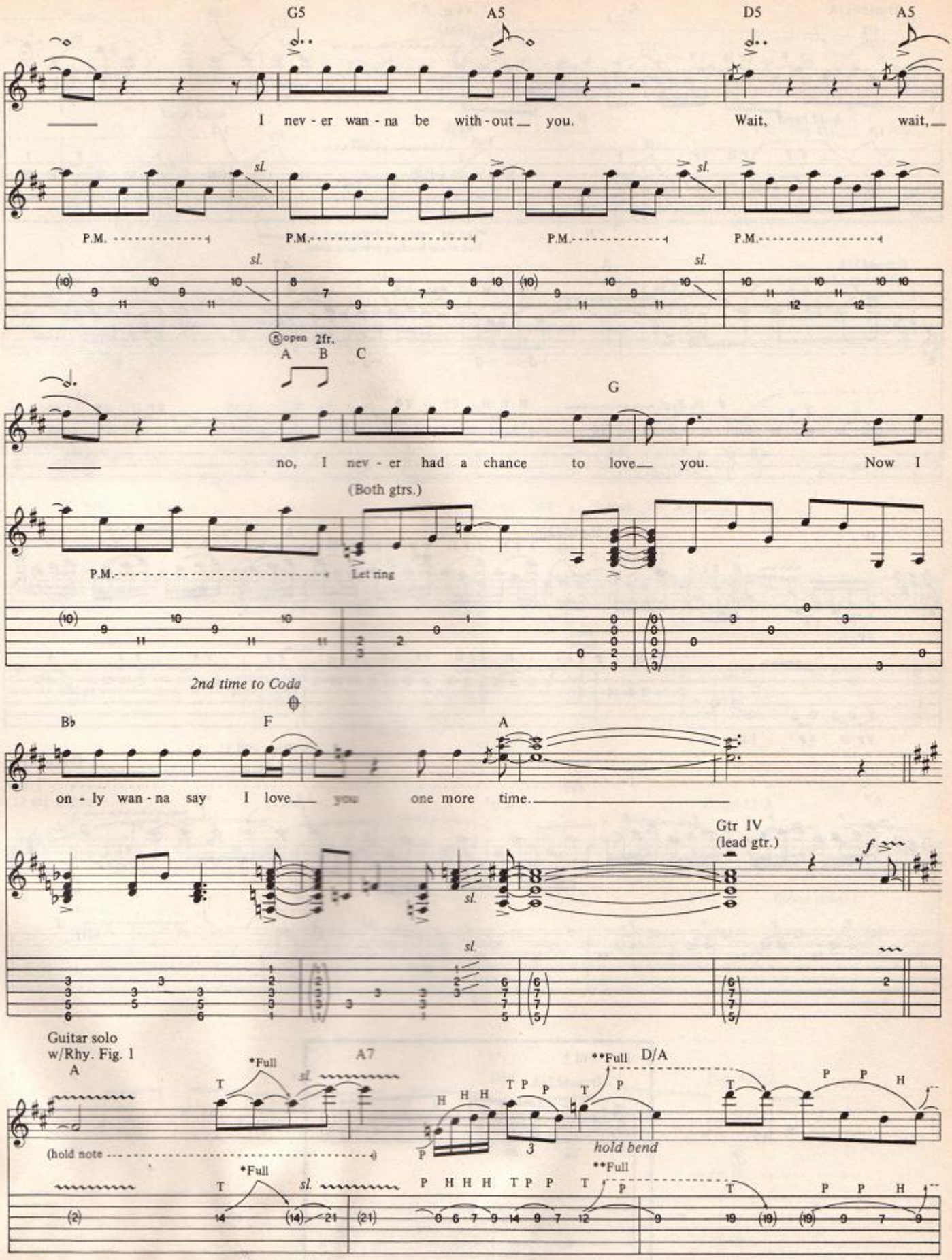
Rhy. Fill 2

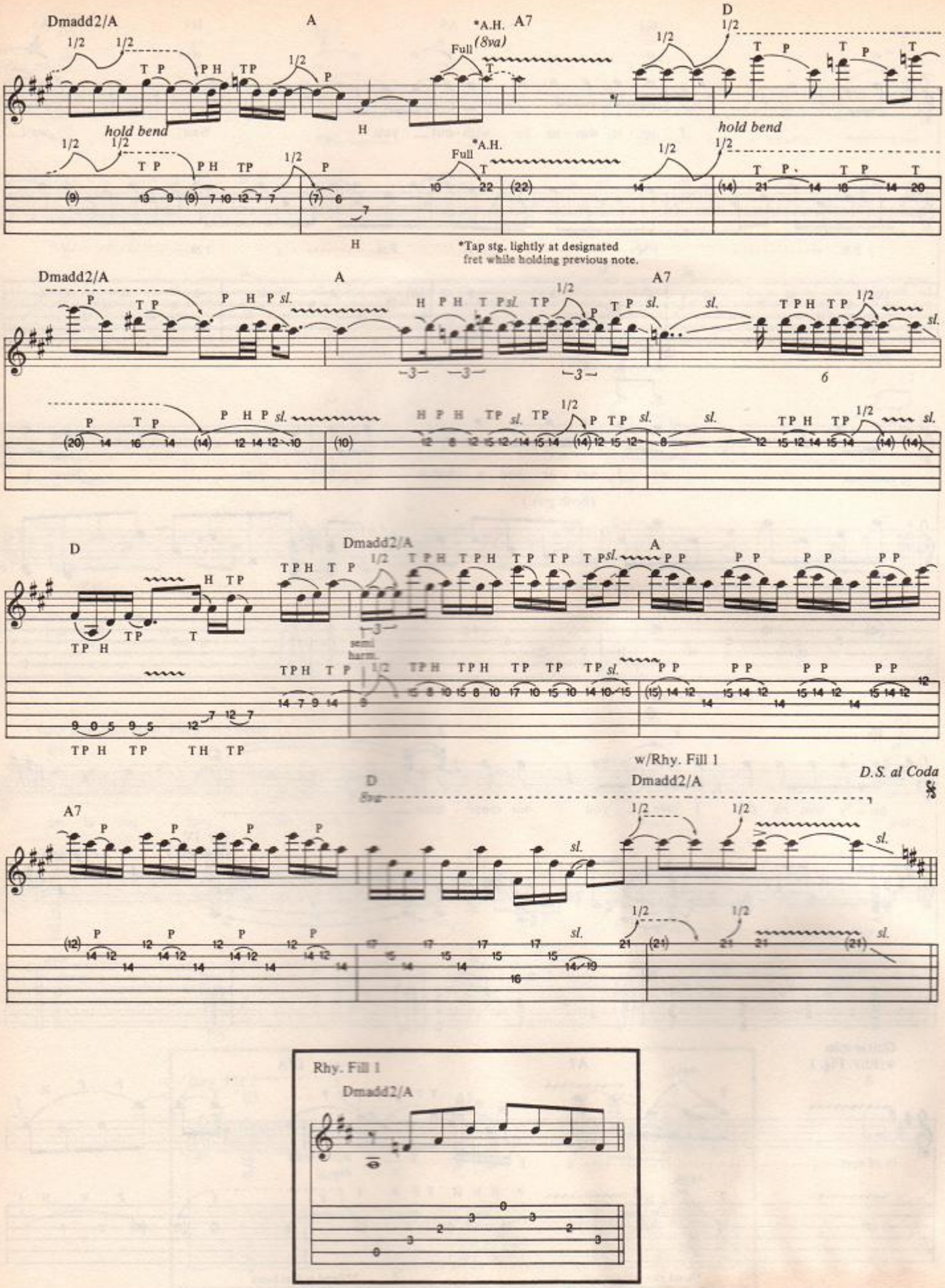
E5 A5 H P

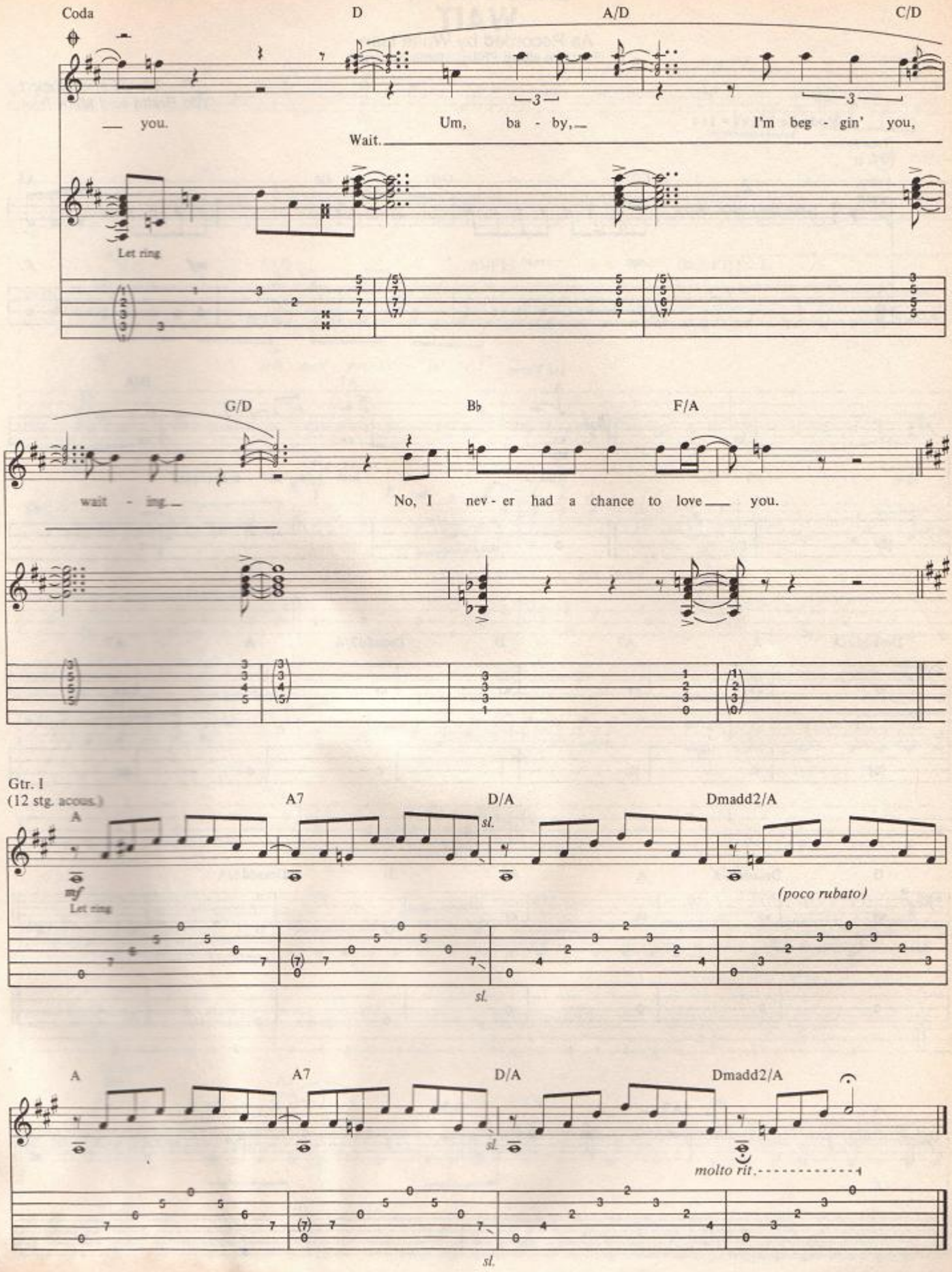
sl.

H P

sl.


G5
A5
D5
A5
I nev - er wan - na be with - out you.
Wait, wait,
sl.
P.M.
P.M.
P.M.
P.M.
sl.
sl.
⑤open 2fr.
A B C
G
no, I nev - er had a chance to love you.
Now I
(Both gtrs.)
P.M.
Let ring
2nd time to Coda
B♭
F
A
on - ly wan - na say I love you one more time.
Gtr IV
(lead gtr.)
f
sl.
sl.
Guitar solo
w/Rhy. Fig. 1
A
*Full
A7
**Full
D/A
(hold note
hold bend
*Full
**Full
*Bend and vibrato are executed by fret hand, fingered at 3rd stg., 2nd fr.
**Bend w/fret hand at 3rd stg., 9 fr.


Dmadd2/A
A
*A.H.
A7
Full
(8va)
D
hold bend
*Tap stg. lightly at designated fret while holding previous note.
semi harm.
w/Rhy. Fill 1
D.S. al Coda
Rhy. Fill 1


Coda
D
A/D
C/D
you.
Um, ba - by,
I'm beg - gin' you,
Wait.
Let ring
G/D
Bb
F/A
wait - ing.
No, I nev - er had a chance to love you.
Gtr. I
(12 stg. acous.)
A
A7
D/A
Dmadd2/A
sl.
mf
Let ring
(poco rubato)
sl.
A
A7
D/A
Dmadd2/A
sl.
molto rit.
sl.

BASS LINE FOR
WAIT

As Recorded by White Lion
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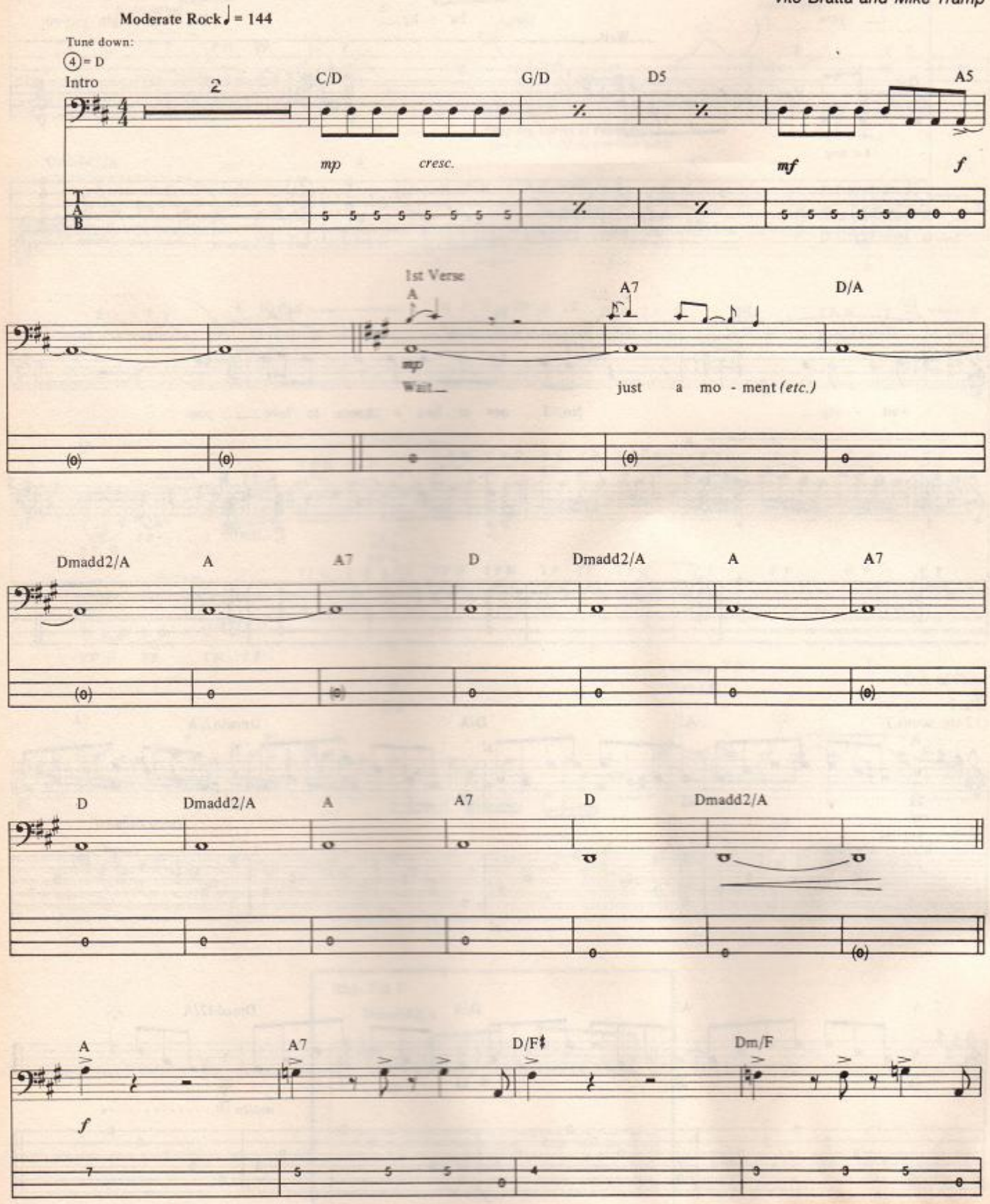

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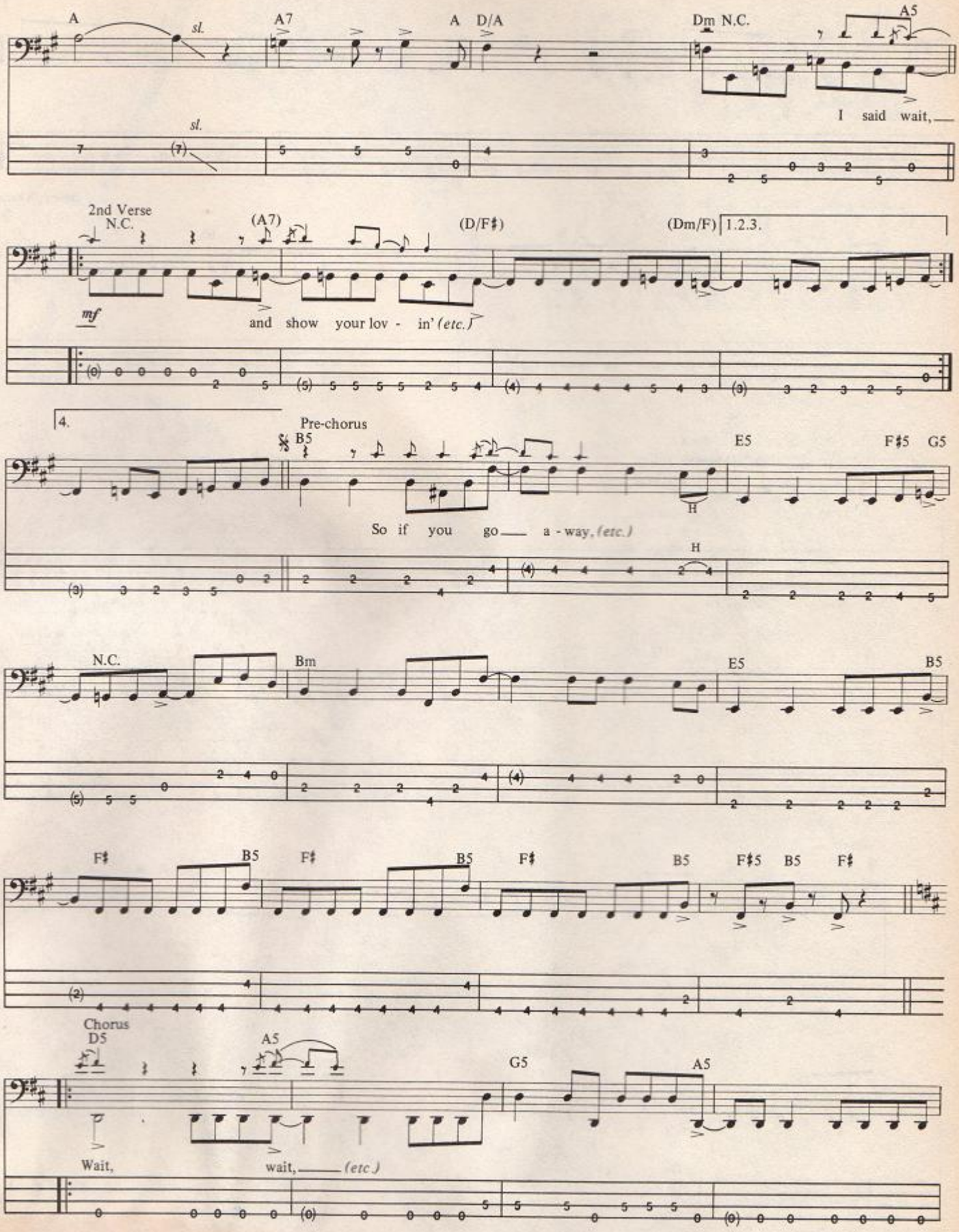
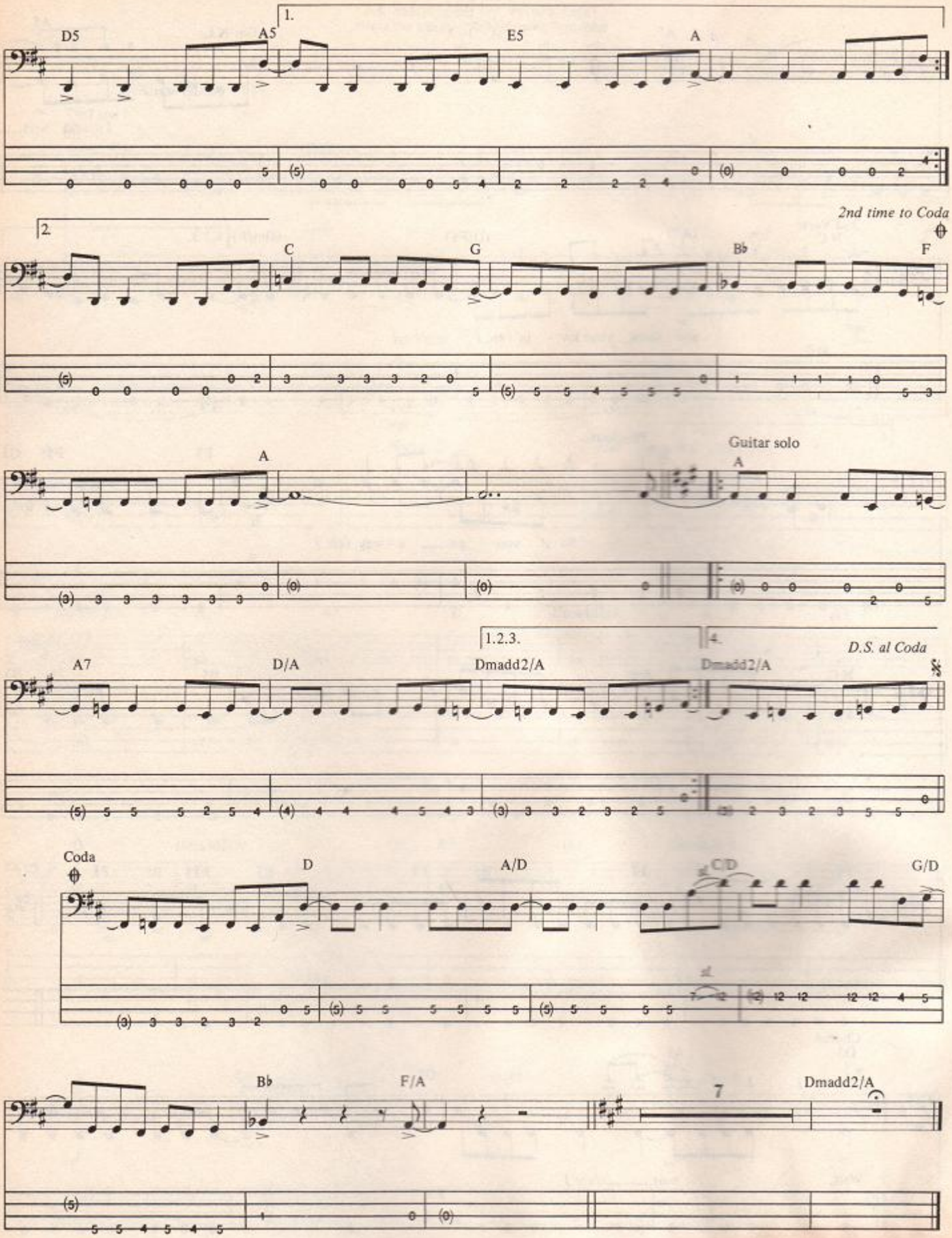

A
sl.
A7
A
D/A
Dm N.C.
A5
I said wait,
2nd Verse
N.C.
(A7)
(D/F♯)
(Dm/F)
1.2.3.
mf
and show your lov - in' (etc.)
4.
Pre-chorus
B5
E5
F♯5
G5
H
So if you go a - way, (etc.)
N.C.
Bm
E5
B5
F♯
B5
F♯
B5
F♯
B5
F♯5
B5
F♯
Chorus
D5
A5
G5
A5
Wait,
wait, (etc.)


D5
A5
1.
E5
A
2.
C
G
2nd time to Coda
B♭
F
A
Guitar solo
A
A7
D/A
1.2.3.
Dmadd2/A
4.
Dmadd2/A
D.S. al Coda
Coda
D
A/D
C/D
G/D
B♭
F/A
7
Dmadd2/A

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VITO BRATTA INTERVIEW

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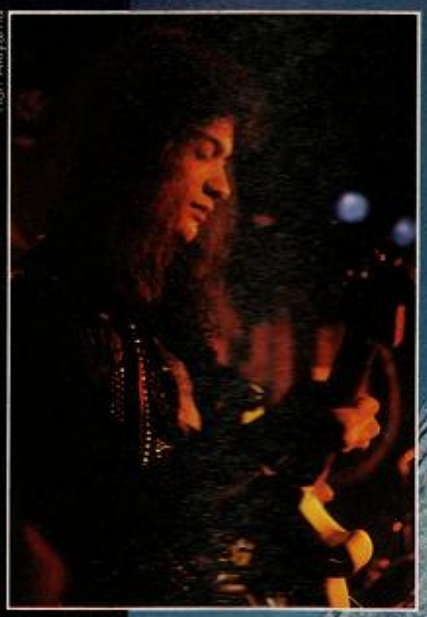

Ron Akiyama

In this year of the name-your-clone school of playing, White Lion's Vito Bratta proves that quality still prevails

by John Stix

Mark Weiss

The buzz these days on Vito Bratta is so intense that even the guitarist has heard the humming himself. But while *Pride* has been doing him proud on the charts, all Vito wants to do is get back to work on the singularly melodic guitar songs and parts that helped distinguish White Lion from so many of today's pretenders and also-rans. But the buzz has turned into a London Blitz.

"It's a problem," says Vito. "I'm home now and figure I'll get some songs written. But I can't sit down for two seconds. The phone keeps ringing. I gotta do this photo shoot, this interview—everybody is calling. I can't get one song done. Atlantic wanted a new record some time around January, 1989, so I said O.K. I got plenty of time. I can sit back, relax, and have the great feeling that it's summer again. I'll be out touring with Aerosmith and AC/DC. I'll be playing arenas and the Texas Jam. Now I can see what happens to bands. I can see how you can get caught up in it and all of a sudden you think, that was great, and you've got gold and platinum albums on the wall. Then you get a phone call from the record company and they say, next record please. I can see how it gets really hard. I don't have that interaction with the band anymore. I used write a song, put it on a Walkman with the bass and drums, go home and think it through. The next day in rehearsal I'd say to my drummer, try it half time and double the bass. Now there is no rehearsal studio, there's no soundcheck, so there's no going over new songs at soundchecks, there's no anything. I had to go out for the first time and get myself a four-track machine and a drum machine. Then I realized I've got to start learning how to use this stuff. By the time I learn how to use it, it could get scary because it's not that easy. There's no interaction. The only time I'll see the bass player and drummer is on the tour bus when they're getting up. Then everyone is busy getting ready for the show. I can see how it is really hard to follow up a record. You have ten years to write your first song and then two weeks to write your next one."

We sat down with Vito Bratta to talk about the first ten years, and the next two weeks.

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Was there a guitarist who gave you a feeling of what could be done on the instrument?

Peter Frampton showed me the same thing that I saw in Elton John. I saw him as a songwriter and the guitar player. I thought, he's doing with the guitar what Elton John is doing with the piano, creating melodies. This was '75, and the first record I heard of his was *Frampton Comes Alive*. He was playing rockers and he was wailing, even on commercial songs like "Show Me the Way." He was doing the acoustic parts, playing with a jazz feeling; he was giving everything. He had the tricks back then with the talk box. So he was showing everybody: I got the look, I can write the songs, I got the chops, I got the tricks. He pretty much took over from Elton John and made me realize that you can do it on guitar. Soon after that came the first Van Halen record. But to this day, my dream guitar is a three pick up Gibson Black Beauty Les Paul.

What impact if any did someone like Jimmy Page have on you?

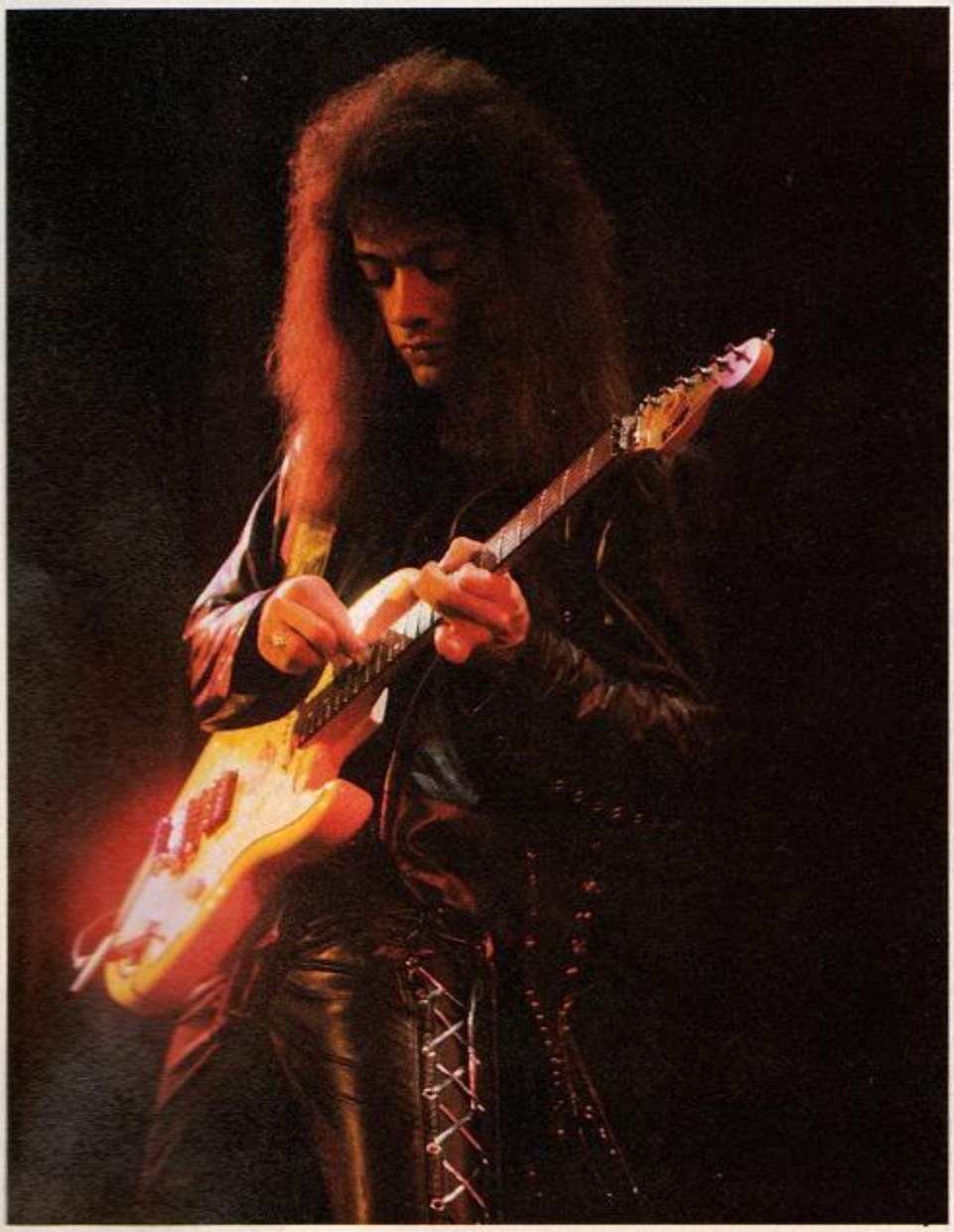
It was Elton John who got me into songs, my favorite being "Your Song." It was Jimmy Page who got me into the guitar and playing guitar in a band. I wanted to combine the fierceness of Jimmy Page and the way he directs songs, and Elton John's melodies. Then Van Halen came along and he was the epitome of all that. Even though the songs weren't like Elton John's, I could hear that he had the mind for it. With songs like "Jamie's Crying" I could hear even on the first record just where he stood and where he was headed. It's always some pop song that makes people automatically expect a certain melodic thing. I use to read interviews with Neal Schon saying how he envied Eddie and how Eddie set up his songs to play like that. Why couldn't he do it in a Journey song? He said that he couldn't really play the lines the way he wanted to. It didn't make sense to me. I just wanted to get it all in there. I wanted to have people say, this is a great song, and be able to play the way I wanted to play and not have to say, it's a melodic song so you have to play a sweet melody. Even if it was a heavy metal song I'd still want to play a melody in it.

> "I heard something on Elton John's songs that I didn't hear on other records—melodies."

Do you feel today's players prefer speed over melody?

I have nothing against fast players. They're brilliant in what they're doing, but I was reading an interview with Vinnie Moore, and the guy says that he doesn't like these guys playing a million miles an hour, and his playing doesn't match what he's saying. I don't understand it. I think it's dangerous. It's showing the kids that if you play fast you get voted best new talent. These kids are not learning songs. I'm meeting kids who blow me away as far as technique goes. But they cannot play a chord and they can't write a song, so where are they going to go? That's why it seems dangerous. Music is still music—its songs—it's not just guitar playing. To me that style sounds too much like exercises. It can be dangerous to the point where these kids only listen to that stuff. If they listen to other stuff,that's fine, but some people are just in that vein. I have 16 year old kids coming to the live shows and looking at me like, what's the problem? They pick up the guitar and I think, what are you trying to say? Play a melody for me? Their idea of a melody is playing a fast scale. They play A Harmonic minor with an attitude like, yeah did you hear that? That was a melody dude. It's really their attitude that says you gotta play loud and really fast.

You must have overplayed at some point?



Ron Akiyama

Yeah, I'm from Staten Island and spent two and a half years doing copies in the New York area. I split up my copies of Priest, Van Halen, Scorpions and Iron Maiden with a 20 minute guitar solo. Everyone was saying, get out there and show yourself as a guitar player. So I put together this composite solo. I did "Eruption" and "Spanish Fly" and took everybody's solo and squashed it in and that's how I made a name for myself on the circuit. That's also how I let it all out of me. It was fun, but it didn't have the melody I've been talking about. After a

while I knew I couldn't do it anymore. What I'm saying is, some players follow their idols too closely. These kids come up to me and say they only like to listen to the speedy school of players. You shouldn't listen to only one style of player. You've got to have some background. Jimmy Page was a great songwriter. I always knew that he was technically not a great guitar player, but the guy could put together a song. I knew when I listened to Judas Priest that although they were not great songwriters they had that energy. Van Halen, in the beginning, gave it everything he had. But it wasn't like nowadays. Randy Rhoads seemed to always give it his all and it never went to the extreme. I think Joe Satriani is happening right know. What I hear from him is an album of all guitar but set up as songs. He plays a melody, goes into a bridge part and a chorus. He does a guitar solo and ends it. It's like someone singing his record, which I think is great, because kids get to see a great guitar player and they get to learn about songwriting. The tapes that I listen to right now are Elton John, Prince, Joe Satriani, and the 5150 live tour, where you hear the energy behind the songs.

I know that you have formal training for the classical guitar but I don't hear any of that in your playing.

I studied it for a while, including music from the Renaissance and Baroque periods. I used the Sor and Segovia studies. I just don't see how it fits in. I love classical guitar music for what it is, but I don't try to put it into my writing or playing. I practice fast scales and arpeggios for a warm up and just to know it and to have the confidence that I can do it. If I'm playing live and I see some kid out of the corner of my eye screaming 'Do It' all night, I just have to be able to turn around, look at him, and do it real fast. I want to know that I'll be able to do it, but that's it. On the tour bus I'm going to play acoustic the whole ride, which I didn't get a chance to do when we were using a little van. Then I get on stage and play a million miles an hour because I've been playing all day, but I'm fresh for this style. When I get on stage after a whole day of playing acoustic guitar the electric in my hand is just as exciting to me as it is to the kids waiting to see me play it. I'm waiting to hear myself play like that just as much as the kid in the first row.

Although I understand you write on the acoustic guitar, do you hear the song as an electric arrangement in your head?

That's a problem. That's why I find it hard to work without a peer, because once I hear something in my head I hear the finished product. I do hear the distorted sound in my head as I'm strumming the acoustic. But for our first record and for *Pride* I can sit down with my singer and an acoustic and play every song and they will sound complete, with the exception of a real rocker. But you'll hear it because they were written on an acoustic guitar. A lot of times you'll plug into an amp and it will sound great no matter what you play and anything could be a riff. But on the acoustic there is nothing hiding it, it's either going to sound beautiful or it's not. If you can make it sound interesting on an acoustic, with no effects, no tricks, no bar, once you do it as a band it is going to be that much better.

Mark Weiss

GREG D'ANGELO, MIKE TRAMP, JAMES LOMENZO & VITO BRATTA

What guitar do you write on?

It's a Guild nylon string guitar. I have two solid body nylon guitars, one prototype cutaway, and one regular, a Mark III I think they call it. I fell in love with their solid body nylon string guitar when they first came out. There's something about the wood, the thing just rings more. It sounds more like a classical guitar than other models I've heard.There is one guitar I'm still lacking.I've never owned a good steel string guitar—I'm still looking. I had a cheap one when I was a kid. I use nylon strings because I want to fingerpick. I tried a friend's acoustic one time and my nails were popping off.

What is your main electric guitar?

I endorse ESP. They make the stuff in Japan and it's just great. They made me Strats which are Strats. You pick up an old Fender and put it up against ESP and that's the way they're going to sound. I just love their stuff. I use a 22 fret neck, a DiMarzio HS-3 single coil in the neck position for clean sounds, a Seymour Duncan JB Humbucker in the bridge, and a Floyd Rose. It's got a cut in the back of the neck where it bolts on so you can get way up there. Now I just totally use ESP. My first electric was a '75 Gibson Les Paul Sunburst. I still have that. Then I went to a '78 Ibanez Destroyer. Then I went to a Sunburst Fender Stratocaster and I used that from 1979 to the end of recording *Pride*. That has just one old original Seymour Duncan humbucker in it. The guitar weighs about 17 pounds and doesn't have that bevel on the body. It's a stock Fender. I recorded the album and Michael Wagener, my producer, said, don't ever lose this guitar. It was my pride and joy. It went from my basement to playing arenas to doing a major record, so I didn't want to ever lose it. We were finishing the last hour of recording when all of sudden the guitar wouldn't stay in tune and I couldn't figure out what happened. I got home and the wood had cracked and the bridge had moved up. It was right there for me and then it just died. And I didn't have the money to fix it, so it's sitting at home. The ESP guitars they make are great and a lot lighter in weight, so they could definitely replace it. I like their lower line models. I like a guitar I can bang around.

Does your sound come from a specific amp?

I use old 100 watt Marshalls. They're not boosted or altered, I just have a master volume. For a clean sound I use the Roland JC 120 and the neck pickup into Marshall cabinets. The sound I'm going for is boosted, it's dirty but people don't hear that. It's no different than George Lynch's sound. You don't hear that

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fuzzed out guitar, but it's boosted. I like sustain, I don't like distortion. Sometimes you've got to have the distortion to get the sustain. When I'm playing acoustic I tend to go for an acoustic sound. I like the bottom, the mids and the highs on the guitar. When I hit a chord on an electric you hear that whole thing, which is hard because sometimes you've got to have distortion which is annoying. I've recently been excited by ADA preamps. They've got 128 sounds and have programmed in a '65 Marshall head, a Fender sound, a Roland sound and a Rockman sound. Plus it's tubes so you get the touch and feel.

How critical is either the guitar or the sound for you to get off?

I have five ESPs and they're all exact copies of the '62 Strat neck and very easy to play. Sometimes I like to pick up something different because it makes me fight a little more. I'll come up with a different kind of riff. More important than the guitar is the sound. I like sustain but not to the point where I need devices to cover something up. I use an Ibanez Tube Screamer, which is the only thing I've ever tried which just boosts the amp. It doesn't make the amp sound like Niagara Falls. It gives me the sustain and it doesn't give me the fuzz. I'll play better on either of two sounds. One is a clean Jimi Hendrix, "The Wind Cries Mary" sound. The other I have on *Pride* is a real, boosted, great Marshall amp. I can play on both of those sounds. Anything in between I find very hard. I can play exactly what I play on acoustic on a clean sound or with my sustain sound. It's that real rotten distortion sound that takes all the inspiration away. I've always had a sound in my head and I couldn't understand what it was. I was too young to understand that you could put a humbucking pickup in a Strat. When Van Halen came and did just that, it was like that's what I'm talking about. He made me realize all these things that seem so simple now. I used to listen to keyboard players doing triplets and thought, how do you do that on guitar? Who would have thought of tapping back then? Van Halen made a name for himself doing it, and it will always be associated with him. The question is, how will I change it? The way I want to play it happens to be the way he wants to play. It's like Robin Trower, that's the way he wants to play. Hendrix made him realize that. He didn't copy him, 'cause I'm sure if he copied Hendrix it would have been over by now, so it's just in him and that style is in me and the only thing that I could do differently is just through the songwriting and adding that kind of guitar playing to the songwriting.

Your soloing has a lot of fire and melody.

I don't want to write the song, go into the studio, get psyched, and do a solo off the top of my head. I'd panic if my singer turned around and said, we're going in there and I m going to sing off the top of my head. Solos should be prepared. A solo should be an extention of the song, so that if you heard the solo you would get the essence of the song. I'll go home, turn a tape on and play with the backing tracks. I go for whatever hits me off the top of my head and then I work on that and make sure its right.

It's a spontaneous idea that is honed down and you get the best take of that?

I'll come up with a song—say G A D—then I'll sit down and say, well I've got G A D, now let me do Gsus2 instead of just G and maybe an A7, and work on it that way. But the original melody is off the top of my head. There is no way I can sit down and calculate it. Usually I sing along with the vocals and as soon as it comes to a lead break I keep singing. That's how I get the lead in there so it's an extension of the vocal with a little flash here and there. I like to get to the point where the lead vocal can sing the guitar solo. The most famous solos in the world are the ones you can just sing along to.

Do you set yourself up to play a solo?

I prefer playing over major chords, but I never set it up. The solo is the last thing

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that happens. First I have to make the rhythm interesting, otherwise I won't be psyched to do a solo. I'm particularly happy with "When the Children Cry," where I wanted it to be melodic. On the other extreme there's "Hungry," where I'm happy with the rawness of it. For the other songs I tried to combine the two elements.

Do you write the melodies for the singer?.

I do the music first and Mike (Tramp) likes to do the lyrics last. Since I write everything on a classical guitar, what I usually do when I'm fingerpicking is play the melody on top, so I leave no choice sometimes. In other words, you can just play an A chord and you can play a million melodies over it, but the way I play some things I almost leave no choice. Mike will hear what the melody should be right away.

How long has White Lion been together?

Mike and I have been together since 1983. He was in a band Lion and he came over here and he opened up for my band Dreamer, at L'Amours. My band was doing copies, which included that twenty minute guitar solo. So everybody started calling me Vito Van Halen. Mike, their singer, looked like David Lee Roth. Everybody was saying we should get together. We auditioned for our current manager by writing four songs. He loved them and got producer Peter Haucker (Tony Carey, Planet P) from West Germany. We enlisted bass player, Felix Robinson, who played with Angel a long time ago, and did a spec record deal in Germany which yielded a major deal with Elektra/Asylum the first month. This was about five months before all that metal signing happened in '83 and '84. Elektra decided not to put the record out. By the time they decided, which was November of 1984, everyone was getting signed left and right, so we couldn't get a deal. To everyone we were just another heavy metal band. Then, in '85, all the bands that got signed in '84 bombed. The record companies didn't want to take another chance. In '85 and '86 we said, we're different. Finally RCA Victor in Japan licensed it and as an import it was selling out all over. It finally made it to the states for $25 each in New York and sold over 30,000 copies.

How was the first record compared to *Pride?*

The first record is pretty similar though a lot rawer. I didn't know what I was doing. I was a kid out of a copy band doing a major record. What amp should I use? What guitar should I use? I didn't know. The producer said, I'll plug you into this and plug you into that. I said sure. I didn't know anything about tone on the guitar, so it's not a good representation, but then again, you can hear the beginnings of where the songwriting has gone. We went in there and rushed it. It could have come out a million times better. This is three years now that I've had to play those parts and I hate it. On *Pride* the whole record was written a year before we recorded it, so I had six months to get ready to do a record. We did this record in Germany in August of '86, and scrapped it because it came out horrible. We did it in two weeks out there. The engineer and the producer didn't show up and there was no interest. In the end I had an opportunity that not many people have. I did an entire record and then got to come home with it and see what I didn't like about it. I had from August to March and I went through every chord. If a chord changed from A to C to G I made sure I played every possible inversion of A going to every possible combination of C. I went through everything on this record to make sure that I could never say I could have done this better or I could have done this differently. So every night I'm playing I'm loving the songs. For me to work a whole year on a song and tour for a whole year on a record, I should be the first one who wants to vomit when I hear it again, but I don't get tired of it. That makes me a lucky man.

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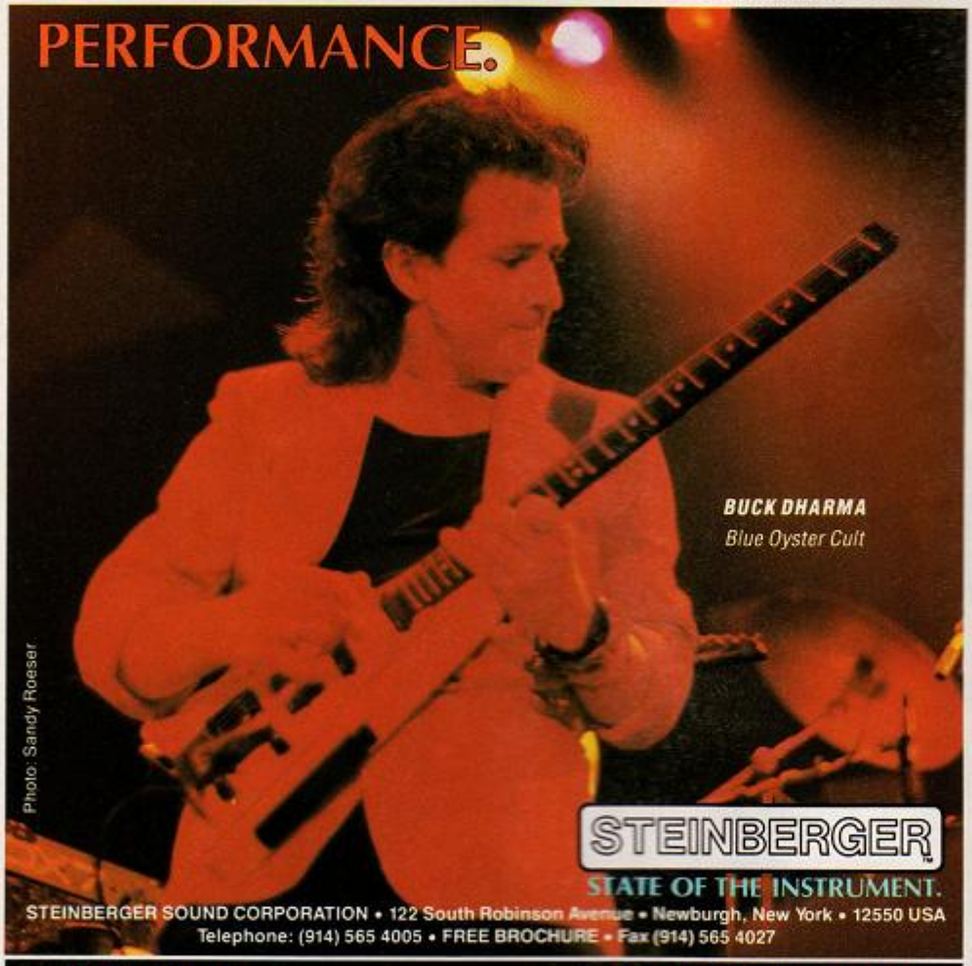

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JOE SATRIANI & KIRK HAMMETT

THE SUBJECT IS GUITAR

by John Stix

The San Francisco Bay area is among the most open and tolerant musical towns in America. It is here that a music club might feature bluegrass one day, bebop jazz the next, and perhaps a Santana solo performance on the weekend. Bands as diverse as Metallica and Huey Lewis and the News, Y&T and the Grateful Dead call it their home. It is from here that metal's favorite son, Kirk Hammett, journeys across the bay to Berkeley every Tuesday afternoon for a guitar lesson with rock and fusion master Joe Satriani, Steve Vai's one-time high school classmate in Carle Place, Long Island, and former guitar teacher. That two such disparate players as Joe and Kirk have opened a genuine friendship as they've continued their musical dialogue is a testament not only to the superior vibes in the San Francisco air, but to the Randy Rhoads ethos both adhere to of considering progress as a musician not in terms of arena attendance marks or albums sold, but only in regard to their growth in the wondrous process of learning about themselves through their chosens means of expression, the guitar. In this process, teacher and student are one, interchangeable, learning from and teaching each other.

We sat in on the dialogue at a diner in downtown San Francisco.

Joe, what do you think is Kirk's greatest strength is as a player and where do you hear it best on record?

JOE: I know Kirk a lot better musically than the listener, because we've sat in a room together and played and talked about all sorts of things.

KIRK: He knows my personal style instead of the public style.

JOE: In terms of the public style, his strength is to get right in there. Who else out there can jump into a Metallica rhythm and stay there and do the job, be melodic, and add something different to a song that's already absolutely destroying your brain with total intensity? Kirk steps in there when he's playing and that's what I like. I think Kirk has four personalities. One is while total rhythmic chaos is going on, Kirk will find a very, sort of eclectic, enigmatic if you will, melody, that harmonizes in a way that fits the band. Second is the wah wah approach; I really like his wah wah approach. I've just gotten back into that, because for years I avoided the thing. The next personality is the total speed energy, when he starts the solos right on the downbeats. Then there the personality that's on "The Thing That Should Not Be," right at the end mixed really low are moaning noises.

KIRK: That's when I take out a glass candle holder and jam it in between the strings with the guitar sitting on my lap, and play with the bar, and the strings are fretting out on the candle holder.

JOE: Cool. I like that. I mean, that's a subtlety.

KIRK: That was just a temporary lapse of insanity. Sometimes I get into delirium and start to do weird things. That's the way I am. And that was a prime case of it musically.

Kirk, how would you comment on Joe?

KIRK: Joe is the mystic eye of guitar playing—he's all-knowing, all-seeing, all-hearing. He can understand and he can go beyond just the listening level. He knows the approach that a particular guitar player's taking, more so than you or I. He's extremely tasteful. He has a very wide vocabulary and he knows how to create moods. He knows what scales work best, and I love his chord voicings. I bet he knows eighteen ways to play the B major scale. I feel honored that I'm in this position with Joe, and he's a huge source of inspiration. A lesson with Joe is not just guitar, we touch on other subjects too. We speak a lot about Eastern philosophies. One of these days I'm going to turn him into a vegetarian.

JOE: Or try. You and Steve (Vai) both.

KIRK: Yeah, me and Steve will gang up on him.

As a player how much do you work at getting better?

KIRK: Day by day, I want to explore my instrument more from a creative point of view. You don't necessarily have to have a guitar to be creative. I've found you can stimulate your creativity by listening to something that you really like, that really gets you off in a heartfelt way, and you can take that feeling and express it on your guitar. If you watch something or hear something without your instrument and get a certain sort of feeling and then walk over to your guitar and pick it up, that's more like a creative approach, a mental approach, and not as much a physical approach. And then there's the physical approach where you can sit there playing scales for 45 minutes and all of a sudden play something you've never played before. That's because your physical abilities are primed up and you're able to achieve something that you couldn't have done if you'd just walked over and picked up the guitar. At this particular time I'm just learning how to be most effective in my practicing. In the past, maybe three or four years ago, I would practice but I wasn't necessarily productive. I wasn't benefitting from the time I put into practice.

JOE: There are certain things where if I don't practice them, I won't get there. Kirk, did you ever experience where the role you're playing in a band sets you up in a bad way for another role? In

Continued on Page 78

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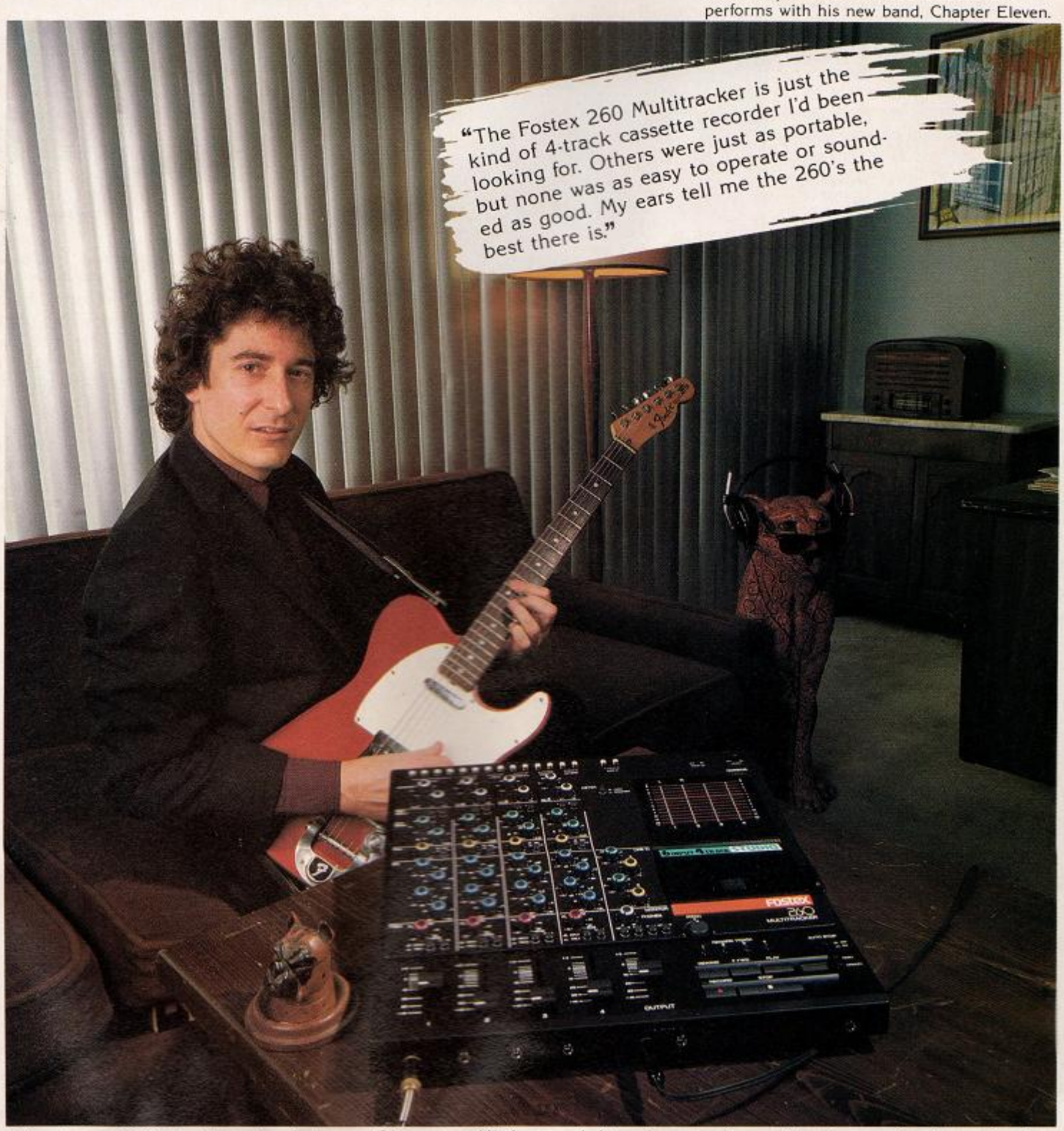
STAN RIDGWAY ON FOSTEX

The former lead singer for Wall of Voodoo is currently working on the follow up album to "The Big Heat," his first solo endeavor. Stan also composes for film soundtracks and performs with his new band, Chapter Eleven.



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"Listening to or playing the same kind of music all the time can paint you into a corner. At one point we were going to do "Eight Miles High." *Kirk*

Continued from Page 70

other words, if you're playing heavy rhythms for three minutes and then you've got to break into a solo, it's a whole different technique and you may not be ready for it, or vice versa. If you're playing solos all day and then all of a sudden you've got to get down to doing something precisely rhythmic, it can be kind of funny because you've been sort of floating around.

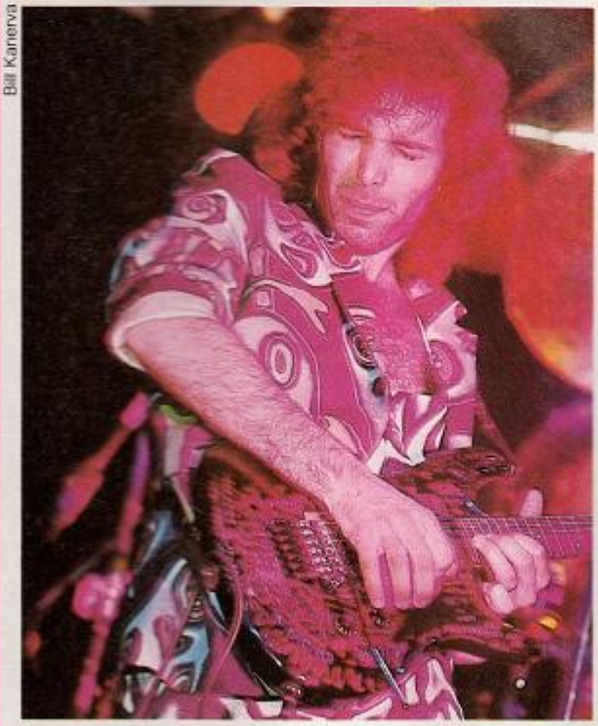
KIRK: Yeah, it's like you're changing gears.

JOE: That's a technique I practice, going back and forth, back and forth. That's something I think can get better and does get better over the years. But you can get better at that more dramatically than let's say, being faster today than I was yesterday. Sometimes, at least for me, it's taken many years to figure out how to get over some problems that I have anatomically, and then how to bring out the gifts I have anatomically, and how to use them.

KIRK: Listening to or playing the same kind of music all the time can also really paint you into a corner. Even though I play heavy metal I listen to everything and attempt to play things outside of heavy metal or Metallica music. I play along with records, but it's not even necessarily playing along with the record, but attempting something that's emulating the feel of the music. I do that only because a lot of the time I won't be able to mimic the physical demands of a particular type of music. I'll listen to classical music, but there's no way that I can play some huge run or bit. I'll hear that classical sort of scale or approach in my mind, and play something that will be similar as opposed to listening to the Ramones day in and day out.

Do you feel that your techniques are up to par for where you'd like them to be? B.B. King is expressive with a minimum of technique. In other words, do you have the control to express what you want to express?

Mark Weiss


Bill Kanerva

KIRK: We were talking about that the other day, the anti-technique that is equally as expressive.

JOE: It's all in how you use it. I think I will always be working on my technique because I'm going to write more songs that will require me to play slower or faster than I've ever played before or will require me to play in either more dominant or less dominant types of roles as far as how the technique becomes the centerpiece of a song or not.

KIRK: You do whatever you can to make something work, even if that means stepping outside your technique. Sometimes a certain song might not call for as much expression as another song would. It's more to the point of depending on the moment, and what the moment calls for. I have written guitar parts that I couldn't really play. Let me rephrase that. I have come up with a guitar riff and I knew how it should be played and I would just practice until I would be able to play it. I wish I could be as expressive as I want to be, but that's something I'm striving for

JOE: I can only monitor that situation with each song that comes up. When I wrote, "Always with Me, Always with You," my first try at making up the melody or soloing over it was nowhere near as good as what I ended up with. So that one instance I realized, hey, this is a different ballgame, and I have to rise to this occasion. So I may go home tonight and write a song and realize that what I want is something that I may be a little bit deficient at, or not as good as what my mind is saying is what's needed here. An obvious pattern I have is that any time I feel that I don't have a lot of growth ahead of me it's because I have some sort of negative thoughts in my head that are blocking my point of view. It would be like someone listening to *Not of This Earth* and saying, 'Well, that's Joe Satriani; he'll never change; he'll never grow out of this.' Even at the completion of that record, that song, I didn't know that *Surfing* was going to turn out the way it did.

What's the moment where you feel the most freedom and the most excitement about what you're doing?

JOE: I'd say it alternates from song to song. For some of the tunes that are more introspective, it has to do with writ-

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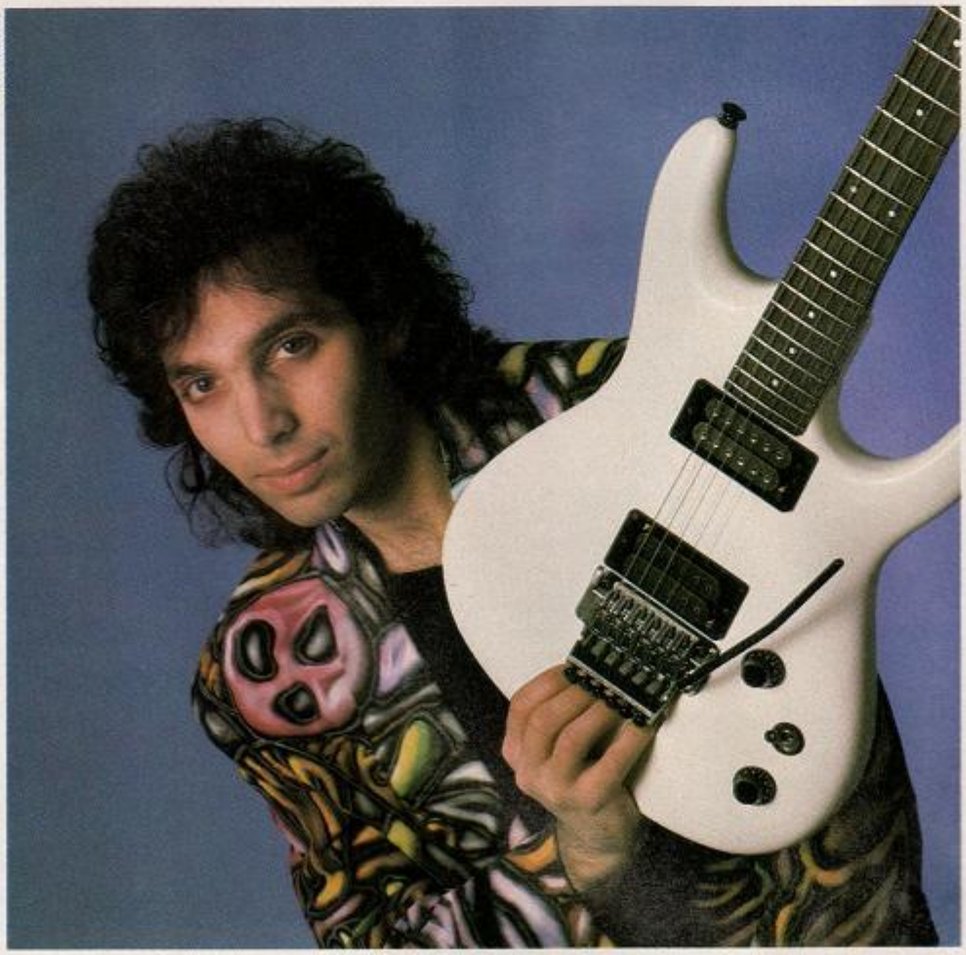
ing. When I am writing it and I'm realizing that it's gonna work, that I can get it to the guitar and from the guitar to tape, that is rather an overwhelming feeling. It might drive me to tears. It might drive me to put the guitar down, get in the car and drive really fast around the block a couple of times. Depending on the song. I guess there is some material that always reaches its peak live because it needs interaction.

KIRK: It's different every time. There are songs that blossom fully played on stage, with the electricity and the adrenalin of the audience and the band. With a song like "The Thing That Should Not Be," some people came over and told me that it was a boring song and they couldn't stand listening to it. This is before we ever played it, and then we started playing it on stage and I could feel the way it was moving the audience in between the slow, subtle changes and the big, heavy parts. I could feel that, and I could feel the audience's reaction to that, and that's one example of how a song is just so much better live than it is on vinyl. Other songs give me that same kind of a feeling, that same sort of rush when I hear the song completed and mixed, and I just hear it back over the speakers. Everything's right, the mix is right, everything's heard, and everything's complete—there's a complete guitar solo, complete lyrical melody; everyone has put in their piece and it just comes together and it's mixed right. I felt like my heart would stop beating when we finished mixing "For Whom the Bell Tolls." Another song was "Sanitarium." I thought, wow, this is almost like a state of nirvana or something. Everything falls into place and all of a sudden everything makes sense more than it ever has before

"Joe is the mystic eye of guitar playing-he's allknowing, all seeing, all hearing." *Kirk*

"'Johnny B Goode' might've been played by King Tut." *Kirk*



Ebet Roberts

Is it easier to do a copy tune?

JOE: One thing that I found interesting in doing cover songs is that your perspective is so well-nurtured by them, you know, like if you're going to do "I'm a Man". . .I've heard that since I was a little kid. I've had so many life experiences while that song has been playing, that if I went to do it I'd have all of that to draw upon. But when I work on a new song, I come from a different place and it's more of a rush, how the arrangement and playing fits together.

KIRK: A group like U2 can play something like "Knocking on Heaven's Door" and it'll be so huge sounding. Then again, there are other bands who'll do a cover song and it sounds pathetic. Like Joe was saying, there is an amount of creativity—you have to embellish the tune, use your experiences and surroundings. At one point we were going to do "Eight Miles High" and we used to jam on it all the time.

JOE: With covers you don't care if you drop the bridge or double the bridge. It's not your song, you can do whatever you want. It's just like you could listen to anybody else's record and not really care how it's mixed. But when you listen to your own stuff, even rehearsal tapes or 4-track tapes, you can go absolutely bananas.

Do you find that as you change as a player what you want out of your instrument changes.

JOE: I stopped playing with vibrato bars because the bars available at the time were so terrible that I just refused to deal with the intonation problems, and I put the thing away. I played a Les Paul and a Telecaster for years until technology caught up with what I was looking for. Then I got right back into it and it served my purpose very well.

KIRK: My first guitar was a Stratocaster and I couldn't deal with the bar either, so I traded it in for a Flying V and I played the Flying V a lot until as recently as three years ago when I started play-

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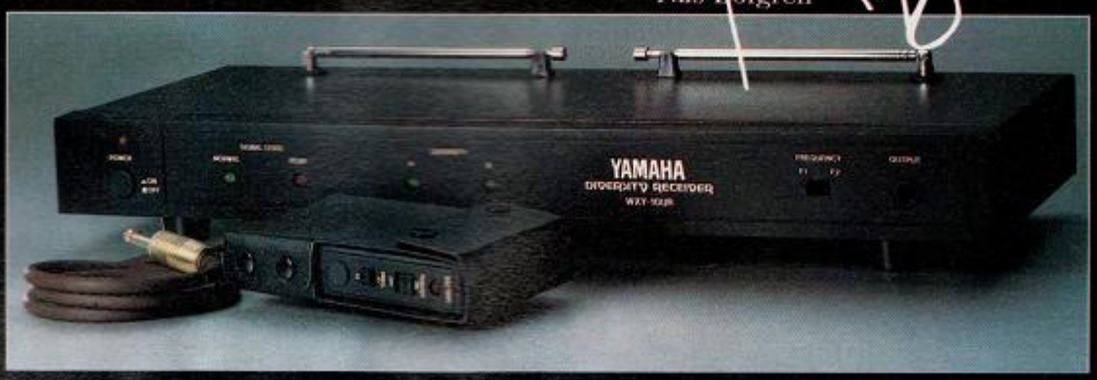

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"If you asked your favorite player about your favorite song he'd say he couldn't stand the mix and the guitar is flat." *Joe*

Mark Weiss

ing Strats again because of the locking tremolo. I've still got my Jackson guitar, my Gibson Flying V and my black Stratocaster, which has a Fernandes body, Charvel neck, Floyd Rose tremolo and EMG pickups. I play all three guitars a lot and use Dean Markley Custom Light strings. Most of the stuff on our Ep was done with the Gibson Flying V. "The Thing That Should Not Be" was done on the Strat. On "Sanitarium" I play the Jackson. I did get a Roland GP-8, which is a guitar processor that I like a lot. I used that on the Ep. I'll use it on the road because my sounds are programmed into the unit. As far as amps, I used to swear by Marshalls until I was blue in the face. I thought Marshalls were the beginning and the end of amplification as I knew it. One day I saw a Mesa Boogie and thought, my God, this has everything. It has a built-in EQ and three master gain stages. The more knowledge you get about sounds and how you can use them, the more you can pursue them. Now I use Mesa for rhythm and Marshall with an Ibanez Tube Screamer for lead.

JOE: I wanted something that had maximum impact. I didn't want something that was overly fat and blanketing. I didn't want something overly affected with too much echo or reverb unless I felt that the song needed a sort of washout. On "Lords of Karma" John Cuniberti and I specifically tried to make a wall of sound during the solo. With all the other songs we wanted to make a very identifiable tone that wouldn't compete with the rhythm guitars, bass guitars or any part of the drum kit. We used a lot of things in a very subtle way, but things were quite natural. We recorded things flat, but used several unusual EQs maybe some people don't use. We used a Nieve Preamp on almost everything we recorded, and sometimes a Poltech Equalizer. We used a BBE Aural Exciter which is very subtle. It's wonderful if you want something to jump out and just have a sting to it. Like on "Satch Boogie" as you get to the end of the solo it gets more intense? That's BBE. It reacts almost violently to what you put into it. As you start grabbing

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more harmonics and getting more intense on the guitar the BBE senses it and builds its structure off what you give it. It really helps clean things up, and we go for a pretty clear sound.

How do you relate to the acoustic guitar?

KIRK: It's more tonal quality and a change of mood than anything else.

JOE: I've written acoustic pieces for every record, but artistically I just couldn't find a place to stick them in. I still have not found the acoustic guitar of my dreams. There's this dangerous disparity between the ultimate trash pain-inflicting acoustic instruments and ones that really do what they're supposed to. There should be acoustic guitars out there that are like Stradivarius violins, where they project a quality of beautiful timbre and have a resonance. I'm certainly not going to forfeit my electric chops just to learn how to struggle on an old guitar or something like that; forget it. I'm waiting for someone to call me up and say, 'Mr. Satriani, we have the guitar you're looking for.' People have done that, when some radio shows mentioned it. Some people call me up and send me photographs. I hear that McLaughlin's got a guitar that took eight years to make.

KIRK: That one with the cutaway?

JOE: Yeah, I think so. Cliff told me it's like you play that and you never want to play another instrument again it's so wonderful, but I'm not going to spend thousands of dollars.

Are you happy with the Ibanez guitar?

JOE: It's a great instrument. I'm very happy with it, and Ibanez has been following my instructions to create instruments that do what I want them to do. The instrument has to respond to subtleties as well as to be all out balls to the wall kind of sounding. That's a difficult thing to do, so we're working with DiMarzio and Ibanez together and by getting things like the Chandler Tube Driver we set up a certain chain of events; the right pick-up, the right kind of wood with the right kind of bar, the right kind of tube preamplification, the right kind of mike. John and I go through lots of different mikes and John's got a great ear for what I'm looking for. If I give him a description he'll say 'This is the mike we should use.'

Do you do a lot of musical editing the way a vocalist would pare down his lyrics to where they are the most potent?

JOE: From my perspective, I have to really edit down because there's such an emphasis on guitar tracks and sonically my ear just can't tolerate too many guitar tracks stepping on each other, so I try to weed out, get down to the lowest common denominator.

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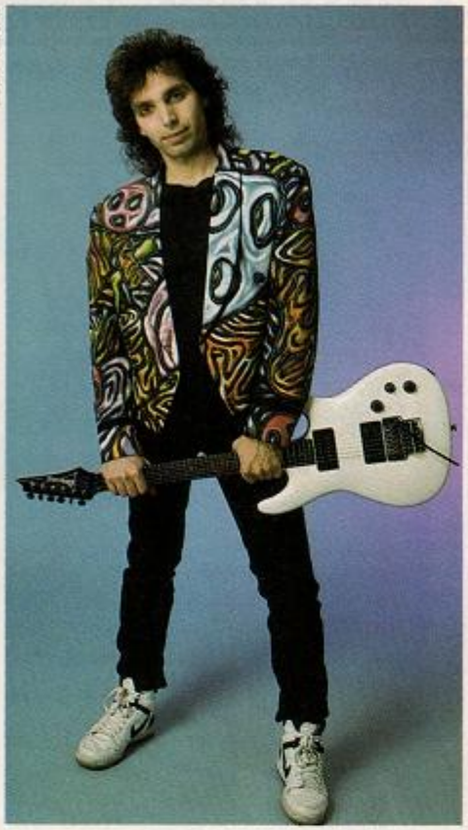
Ebet Roberts

KIRK: A lot of bands will write 14 songs for an album and put the best eight or nine on there. We don't do that. We pool our resources, get the best ideas and put them all into one song at a time. Hypothetically, we might have enough riffs and ideas for 14 or 15 songs, but what we do is take the best out of those ideas and put them in each separate song. A lot of whittling down happens at the moment. Unfortunately, when the tape is rolling is when I have my clearest perspective on whether something should go or something shouldn't. I don't know what it is, it has something to do with the atmosphere and with the engineer being there with his hands on the knobs. It's then that I have the clearest perspective of what works for that particular tune.

Do you agonize over your solos and the fact that you're going to have to live with it forever?

JOE: I like to think that I'm in control of my emotions, but I'm not. I can go in and say 'I'm totally prepared, I'm totally prepared' but the first note goes by and I go 'Oh, this isn't happening.' I don't feel it in my fingers or I'll think I've got it down and I'll put on the cassette at home later and feel like the whole world is crashing in on me because I blew it somehow. I'll bring it back to John and I'll say 'We've got to do it again' and he'll say 'You're absolutely crazy. I played the tape for all these people and they think it's wonderful.' I'm going, 'oh, no.'

KIRK: I agree with Joe one thousand percent. He said it all. There are certain points that are good, but I think this is true with all musicians; you're always going to go back and say I could have done that better. Which is always the case, because if you go back a year later and say I could've done that better it's because you have a year's worth of progression.

JOE: I'd say it alternates from song to song. I bet if you asked your favorite player about your favorite song he'd say 'Oh, I can't stand the mix, the guitar's too flat.' That's like when I learned that for some of the crazier Beatle things, like "Strawberry Fields," they would record all the tracks and say to George Martin, 'OK George, we want it to sound kind of weird, can you put it together? We're gonna go out and have dinner.' They come back six hours later and George Martin had labored over the material and put it together the way we hear it, and they hear it and they go, 'All right George, that's all pretty good.' What I like about the Beatles, or Hendrix, is probably the farthest from what they thought was their best work or what they liked from that song. 25 years later I might read that John Lennon said one of my favorite Beatle songs was rubbish. But I've listened to a lot of those things for years and years without ever once thinking about whether Lennon or Harri-

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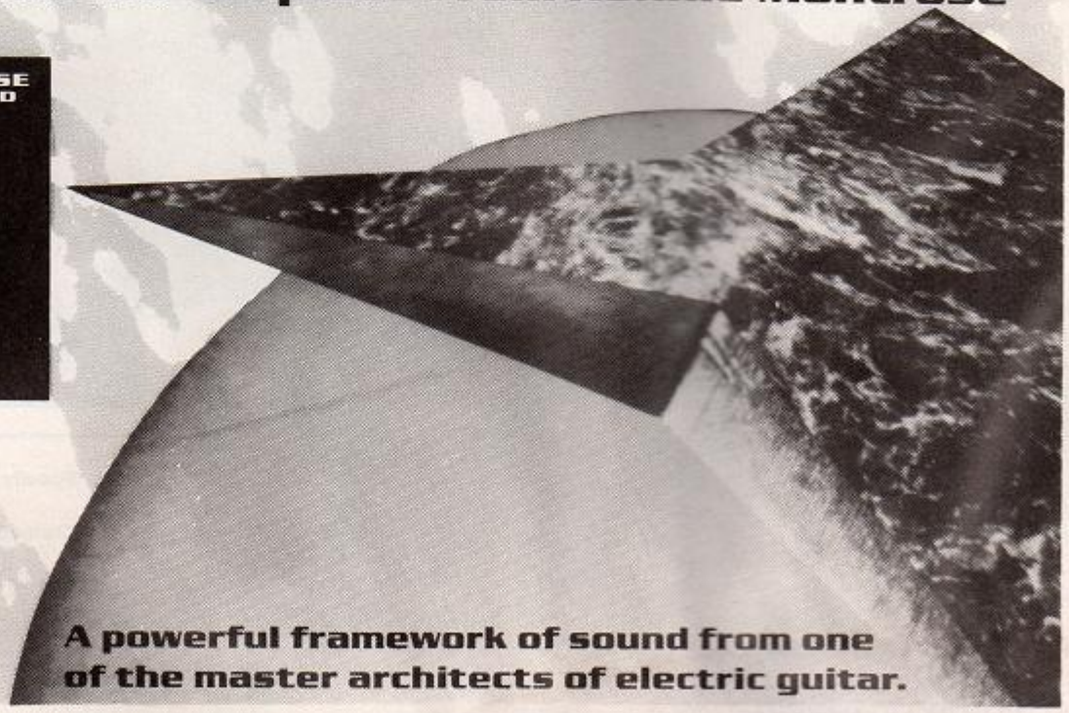

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son was into it or not, or whether it was even him or not. I just accept other people's music on such a different level. I know that listening to my own stuff on that level is almost impossible, unless years and years go by and I have nothing to gain by people liking or not liking it. It's like when I hear the first Ep that I did; it's just some weird little thing, it's so amusing to me.

How live is your record? It sounds like you don't do a lot of punching in.

JOE: You just can't, or else it would sound like it.

KIRK: Your solos do sound like they're played all the way through.

JOE: Most of them are, unless they're like "Ice Nine," which has three distinct personalities, EQ changes that have to come in. But we try to keep that thing going and sometimes if I don't think I can get it, we'll just can it for the day and move on to keyboards and come back tomorrow and try to get the solos done.

KIRK: I'm the heavyweight champion of punching in. I was a regular boxer. It wasn't as evident on the second album. On *Master* I didn't do very much at all, and all the stuff on the Ep was done at three o'clock in the morning on a lot of coffee, so there wasn't that much punching either. I'm trying eliminate it because in certain parts it's just so evident that I can hear it every time I listen to it and it's like agony.

What would you say to somebody starting to learn guitar in 1988? Do you think, for instance, that they could get any sort of foundation without the blues?

JOE: It depends on where they go from there, because I can remember people telling me that I'm missing out on this and that. That might be the case, but I might be concentrating on something else. I might be building something else. Other people, because of what they've concentrated on, their groundwork, might be missing out on how to create something from the ground up. Some people don't know how to deal with influences and some people do. Some people get smothered by their influences, other people simply use them and enjoy them.

KIRK: It depends on how much they want to educate themselves. It depends on what they want to do. Even though I don't play that many blues licks, I learned a lot about phrasing from listening to blues players.

JOE: Let's get more of the big picture here. As a listener of music, I want to hear people who have an absolutely different set of references and influences from mine. Take Japanese classical musicians, schooled in Koto. I don't think those guys lack anything because they haven't had a foundation in blues. Or what if we got to hear what Greek or Egyptian music really sounded like? It could sound like anything. That would be like some guy comes from outer space and plays guitar.

KIRK: Come on Joe, let me share with the world the theory you told me. OK, these are the revelations of Joe Satriani on Greek and Egyptian music and that there's no actual notations, manuscripts or anything.

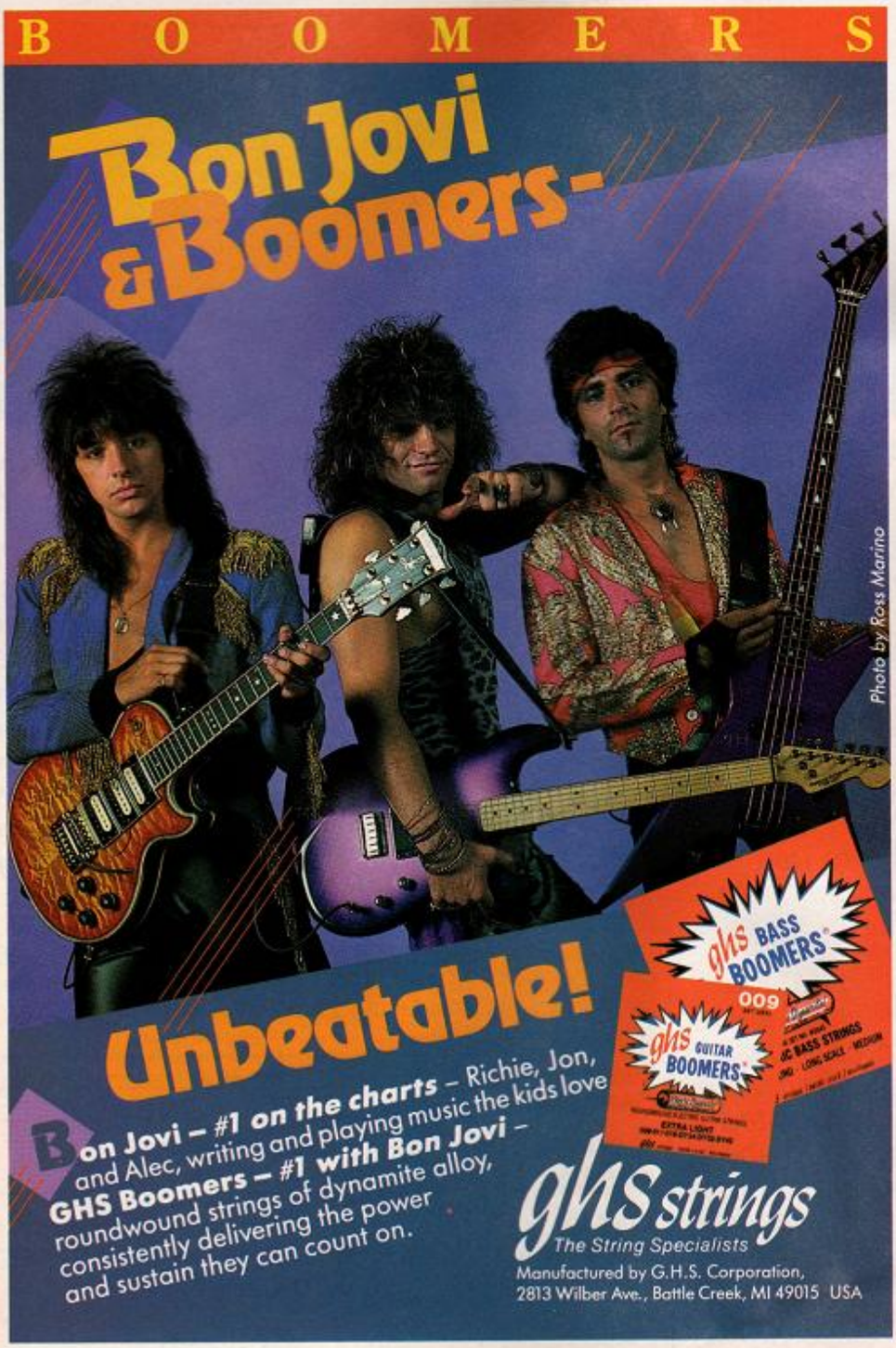
JOE: No one really knows what it sounded like. There aren't any definitive surviving notation or tape.

KIRK: Everything has been remembered over the times.

JOE: That's right, we don't really know what it sounded like. It could be so different that it isn't even possible for us to anticipate on any level what it could be like.

KIRK: "Johnny B. Goode" might've been played by King Tut.

JOE: Yes. It could've been something as unusual as boogie was in, let's say, the Rennaissance period. If somebody heard some of the stranger stuff, like, say, Henry Keiser or Fred Firth, what would they think? Would they have been able to hear *Master of Puppets*? I think it would have just been too much. I mean, something like that could cause Rome to fall.



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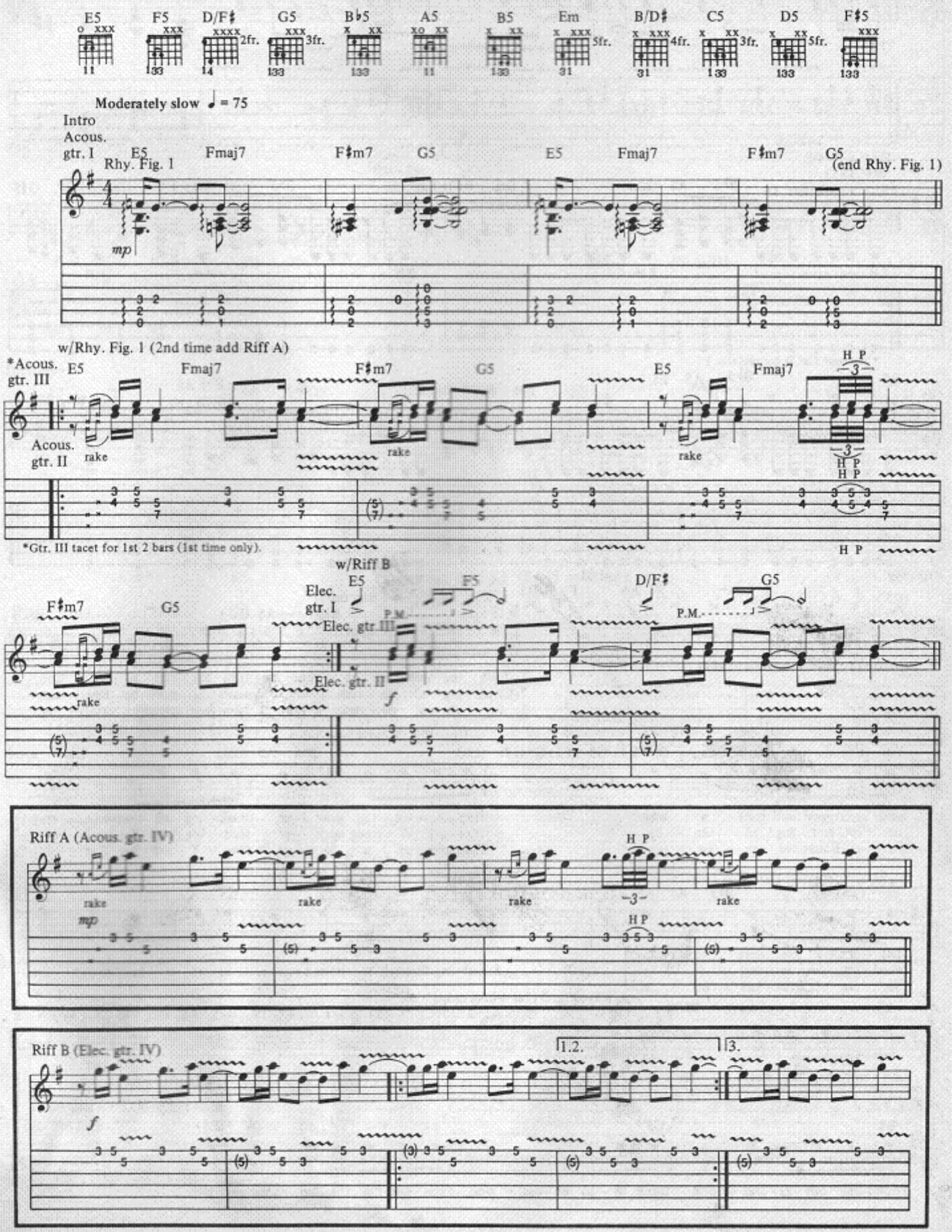
Tablature Explanation page 29

BATTERY

As Recorded by Metallica

(From the album MASTER OF PUPPETS/Elektra Records)

Words and Music by
James Hetfield and Lars Ulrich



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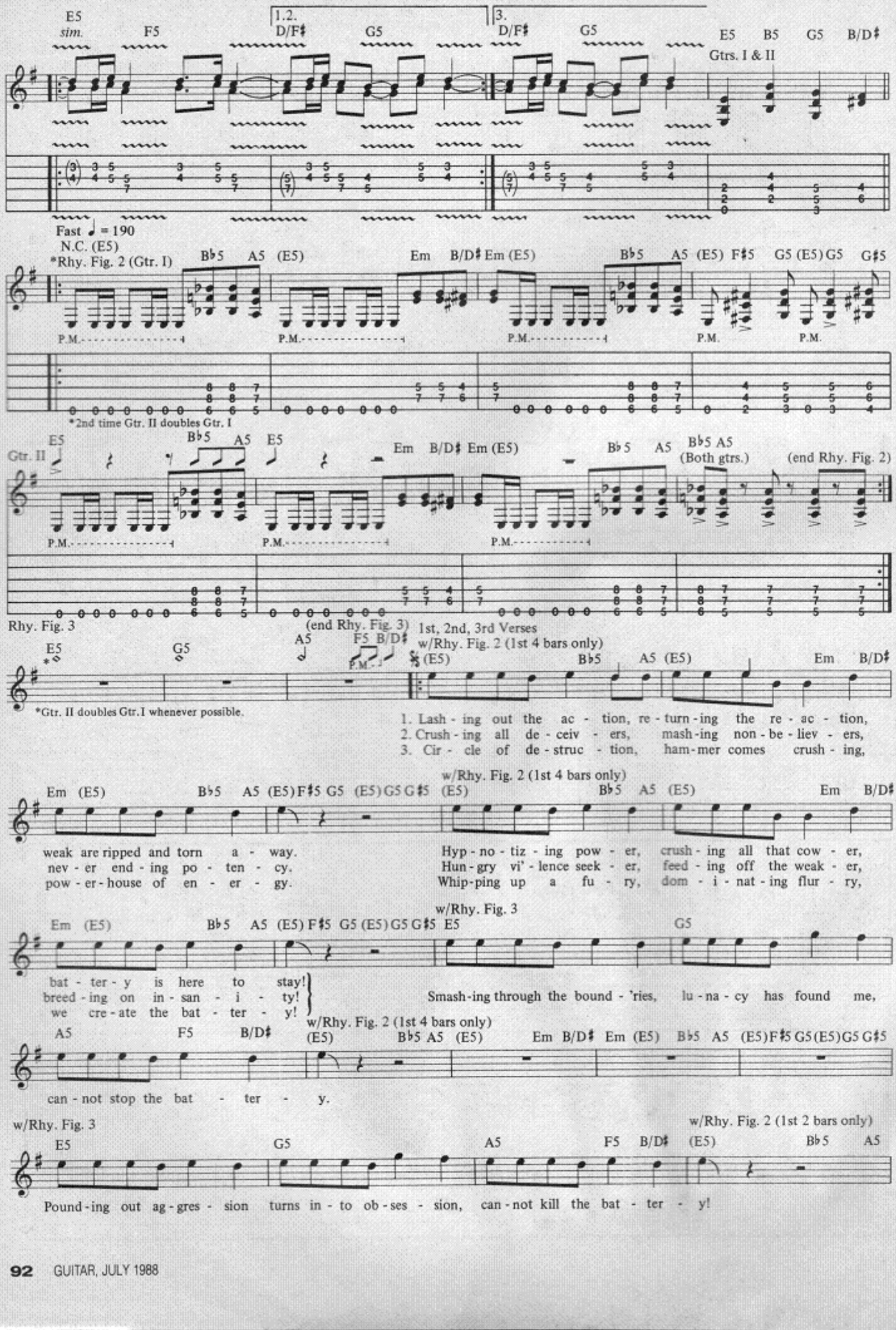
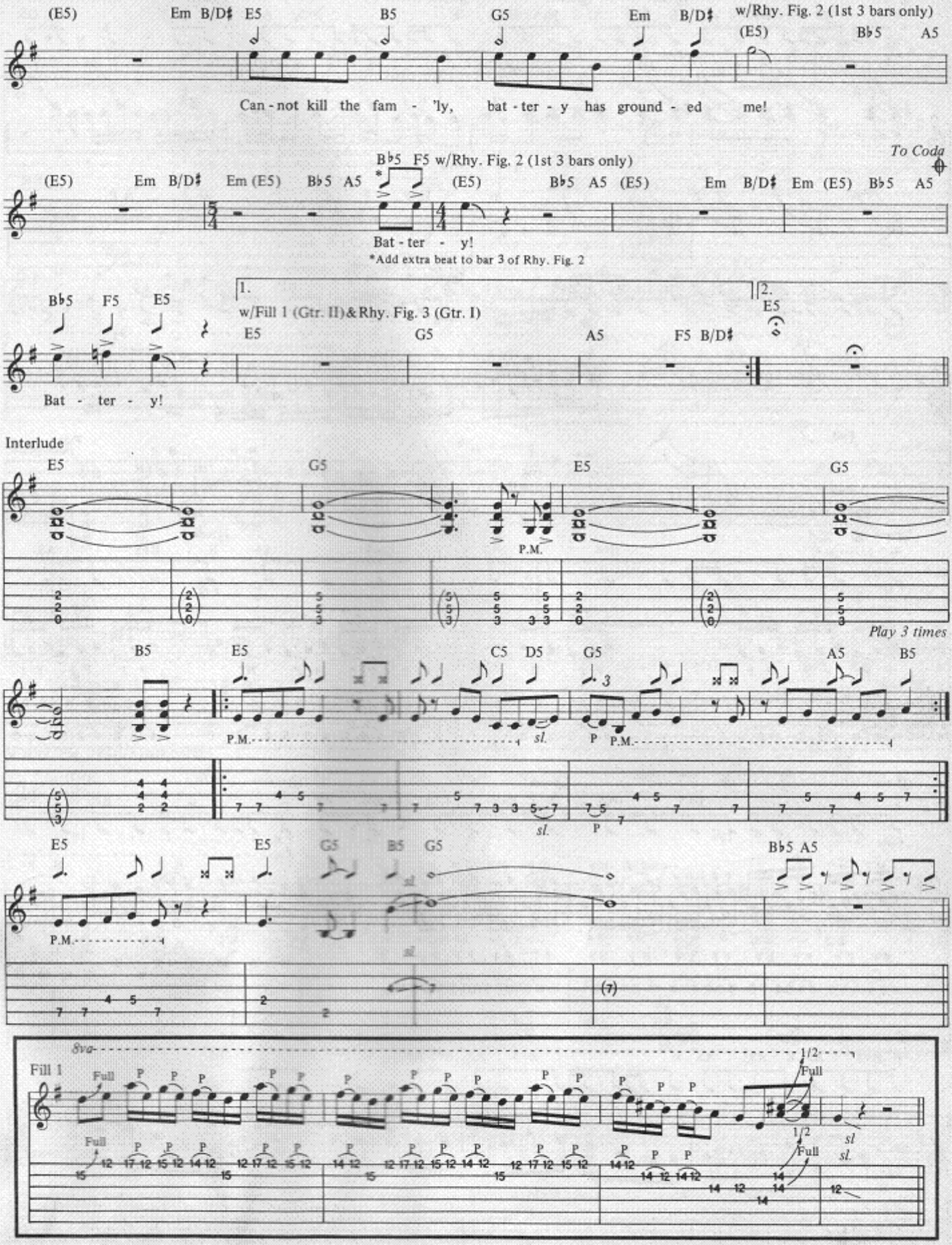
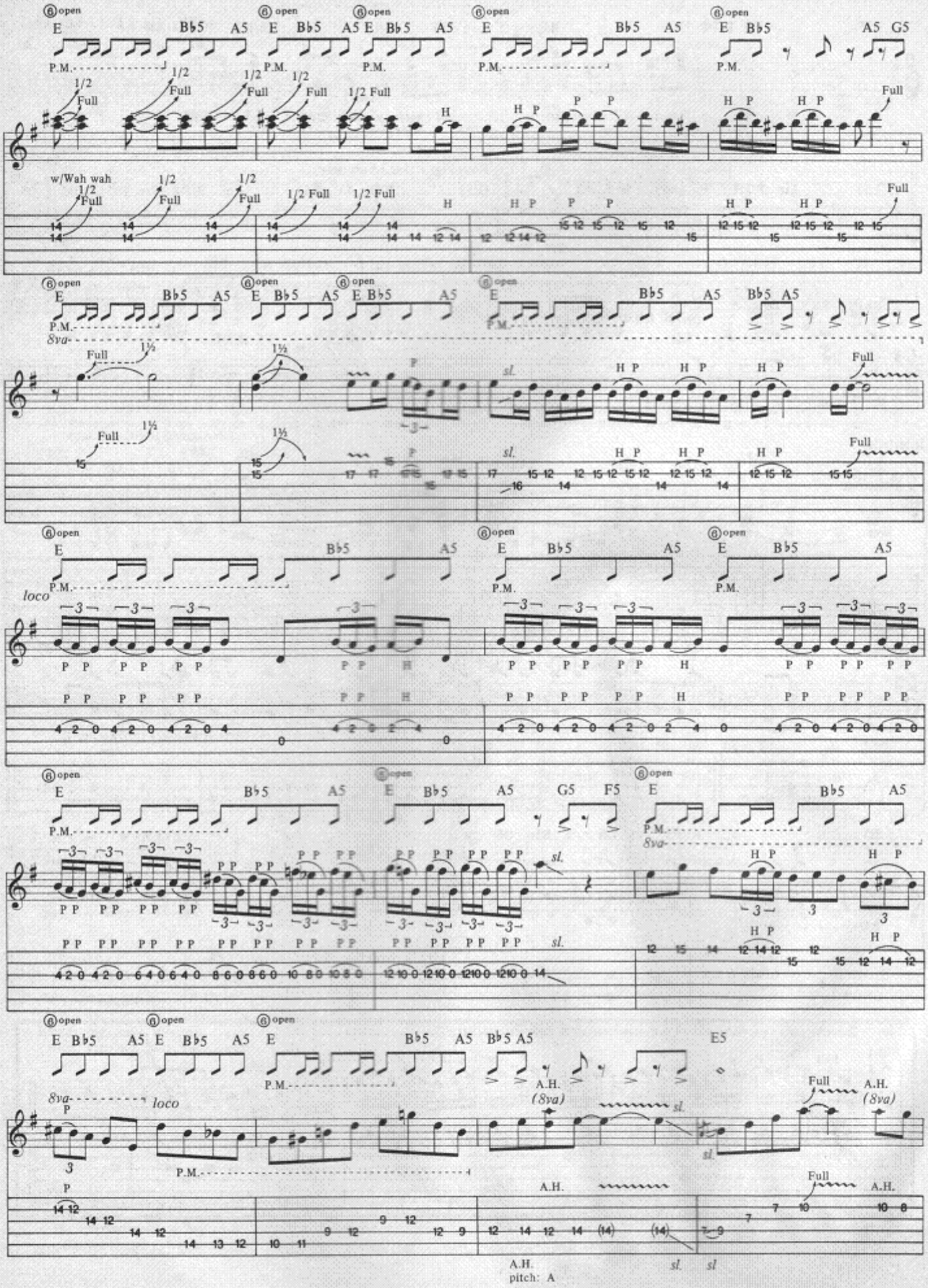
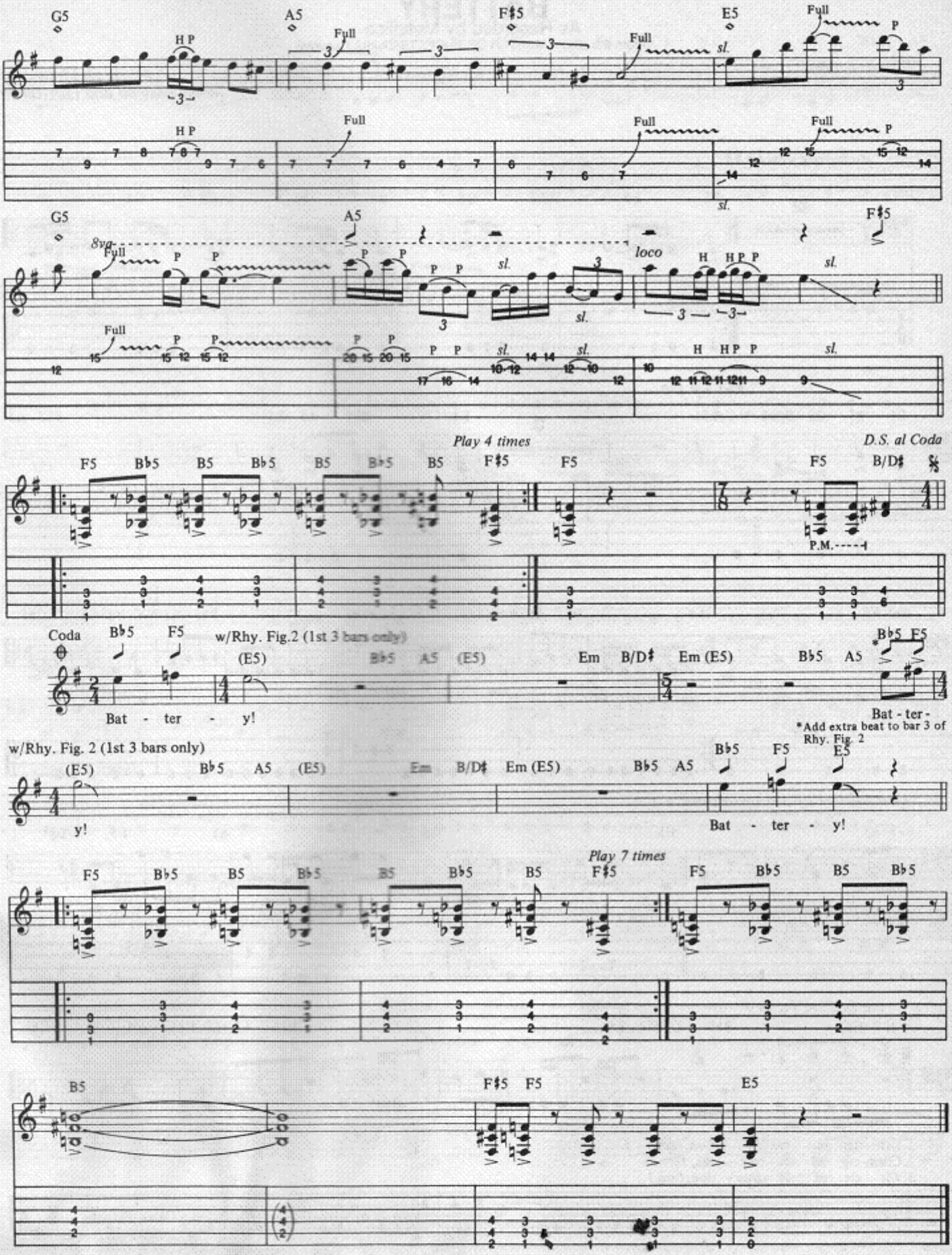

E5
sim.
F5
1.2.
D/F♯
G5
3.
D/F♯
G5
E5 B5 G5 B/D♯
Gtrs. I & II
Fast ♩ = 190
N.C. (E5)
*Rhy. Fig. 2 (Gtr. I)
B♭5 A5 (E5)
Em B/D♯ Em (E5)
B♭5 A5 (E5) F♯5 G5 (E5) G5 G♯5
P.M.
*2nd time Gtr. II doubles Gtr. I
Gtr. II
E5
B♭5 A5 E5
Em B/D♯ Em (E5)
B♭5 A5
B♭5 A5
(Both gtrs.)
(end Rhy. Fig. 2)
Rhy. Fig. 3
(end Rhy. Fig. 3)
1st, 2nd, 3rd Verses
w/Rhy. Fig. 2 (1st 4 bars only)
E5 G5 A5 F5 B/D♯
(E5) B♭5 A5 (E5) Em B/D♯
*Gtr. II doubles Gtr. I whenever possible.
1. Lash - ing out the ac - tion, re - turn - ing the re - ac - tion,
2. Crush - ing all de - ceiv - ers, mash - ing non - be - liev - ers,
3. Cir - cle of de - struc - tion, ham - mer comes crush - ing,
w/Rhy. Fig. 2 (1st 4 bars only)
Em (E5) B♭5 A5 (E5) F♯5 G5 (E5) G5 G♯5 (E5) B♭5 A5 (E5) Em B/D♯
weak are ripped and torn a - way.
nev - er end - ing po - ten - cy.
pow - er - house of en - er - gy.
Hyp - no - tiz - ing pow - er, crush - ing all that cow - er,
Hun - gry vi' - lence seek - er, feed - ing off the weak - er,
Whip - ping up a fu - ry, dom - i - nat - ing flur - ry,
w/Rhy. Fig. 3
Em (E5) B♭5 A5 (E5) F♯5 G5 (E5) G5 G♯5 E5 G5
bat - ter - y is here to stay!
breed - ing on in - san - i - ty!
we cre - ate the bat - ter - y!
Smash - ing through the bound - 'ries, lu - na - cy has found me,
w/Rhy. Fig. 2 (1st 4 bars only)
A5 F5 B/D♯ (E5) B♭5 A5 (E5) Em B/D♯ Em (E5) B♭5 A5 (E5) F♯5 G5 (E5) G5 G♯5
can - not stop the bat - ter - y.
w/Rhy. Fig. 3
w/Rhy. Fig. 2 (1st 2 bars only)
E5 G5 A5 F5 B/D♯ (E5) B♭5 A5
Pound - ing out ag - gres - sion turns in - to ob - ses - sion, can - not kill the bat - ter - y!


(E5) Em B/D♯ E5 B5 G5 Em B/D♯ w/Rhy. Fig. 2 (1st 3 bars only)
(E5) B♭5 A5
Can - not kill the fam - 'ly, bat - ter - y has ground - ed me!
To Coda
B♭5 F5 w/Rhy. Fig. 2 (1st 3 bars only)
(E5) Em B/D♯ Em (E5) B♭5 A5 (E5) B♭5 A5 (E5) Em B/D♯ Em (E5) B♭5 A5
Bat - ter - y!
*Add extra beat to bar 3 of Rhy. Fig. 2
B♭5 F5 E5
1.
w/Fill 1 (Gtr. II) & Rhy. Fig. 3 (Gtr. I)
E5 G5 A5 F5 B/D♯
2.
E5
Bat - ter - y!
Interlude
E5 G5 E5 G5
P.M.
Play 3 times
B5 E5 C5 D5 G5 A5 B5
P.M. sl. P P.M.
sl. P
E5 E5 G5 B5 G5 B♭5 A5
P.M.
sl
(7)
8va
Fill 1
Full P P P

Guitar solo


6 open
E
B♭5
A5
G5
E5
P.M.
1/2
Full
w/Wah wah
1/2 Full
H
P
H P
sl.
8va
loco
A.H.
(8va)
A.H.
pitch: A


G5
A5
F♯5
E5
Full
H P
sl.
8va
loco
Play 4 times
D.S. al Coda
F5
B♭5
B5
B/D♯
P.M.
Coda
w/Rhy. Fig.2 (1st 3 bars only)
(E5)
Em
Em (E5)
Bat - ter - y!
Bat - ter -
*Add extra beat to bar 3 of Rhy. Fig. 2
w/Rhy. Fig. 2 (1st 3 bars only)
y!
Play 7 times

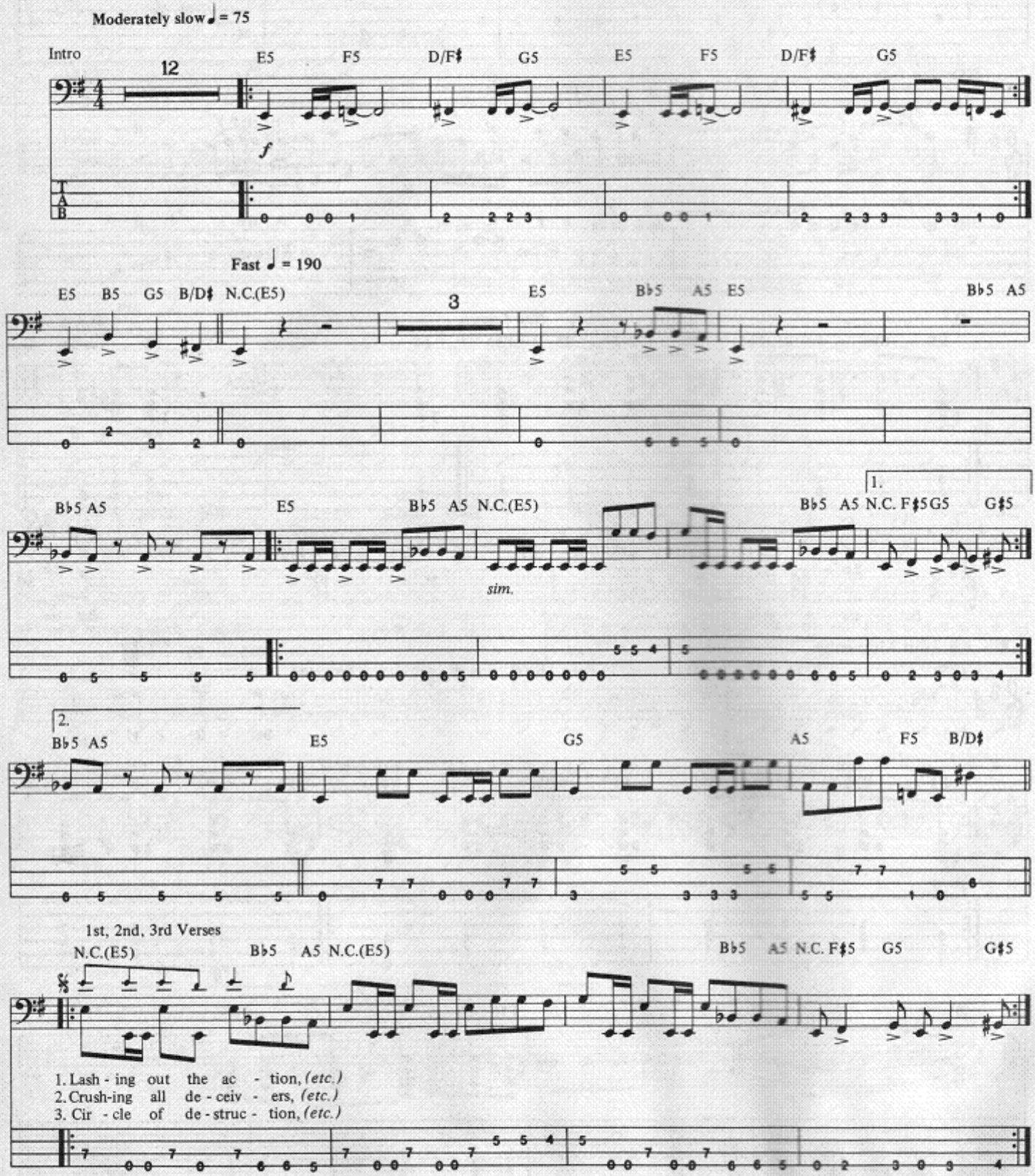
BASS LINE FOR

BATTERY

As Recorded by Metallica

(From the album MASTER OF PUPPETS/Elektra Records)

Words and Music by
James Hetfield and Lars Ulrich



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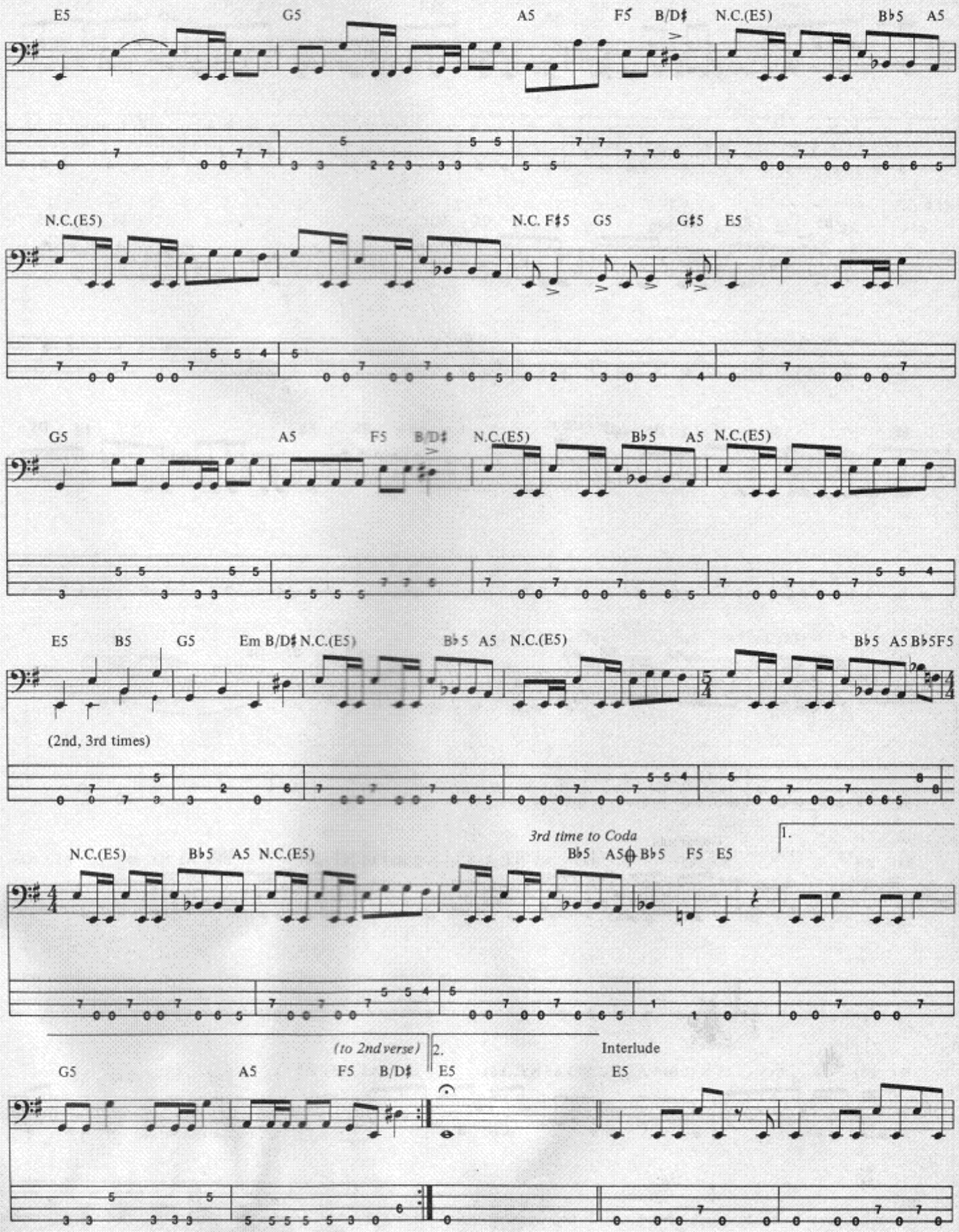
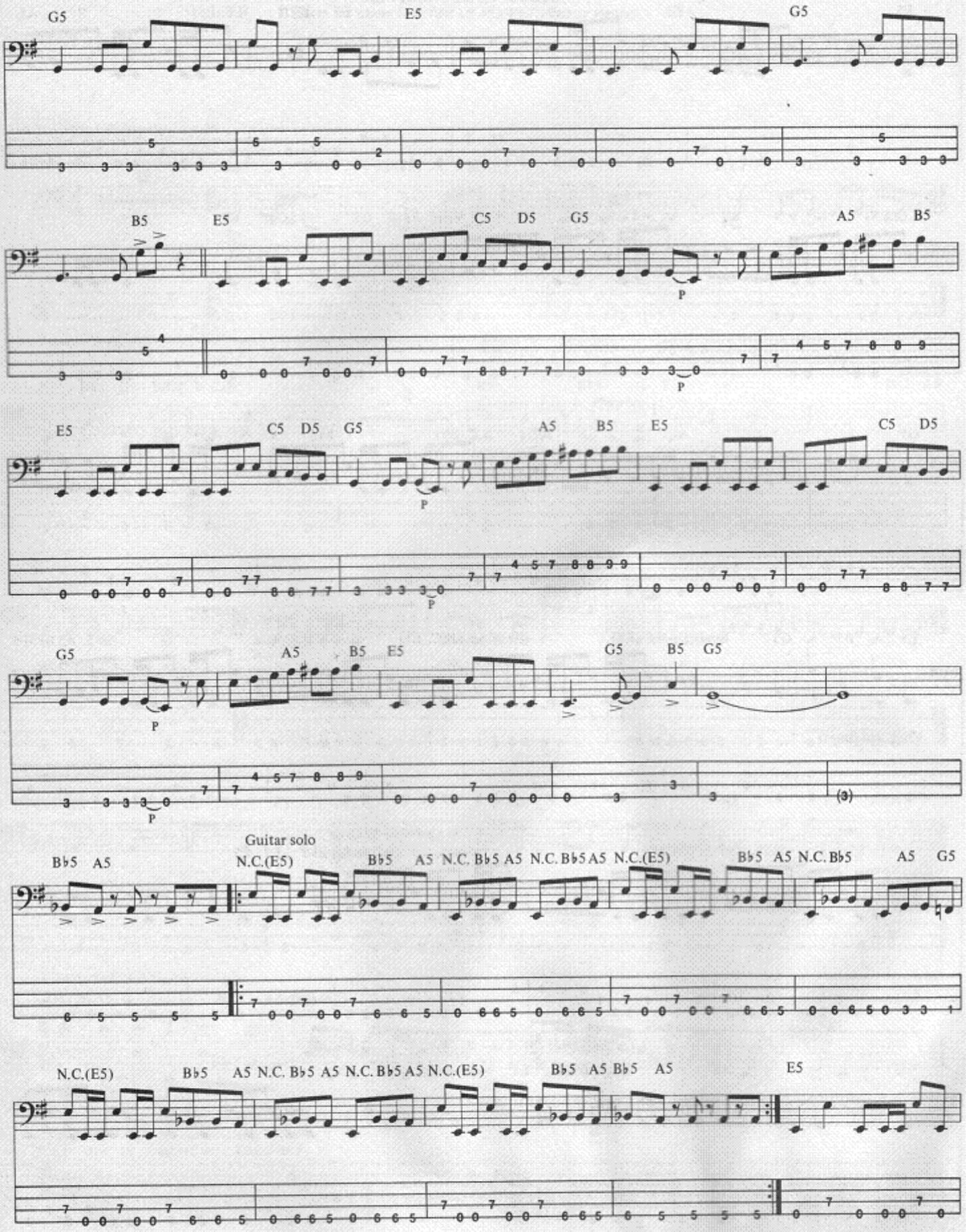
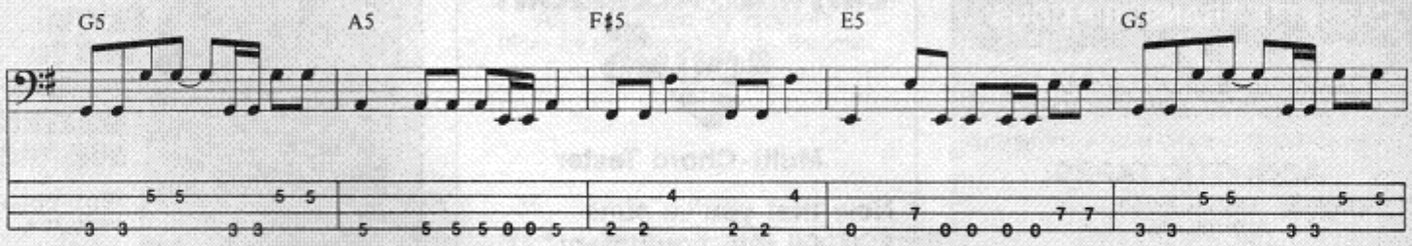
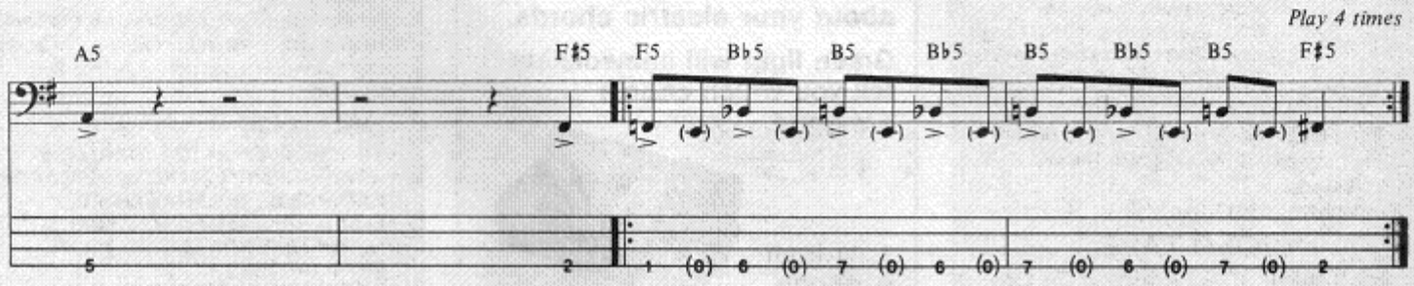
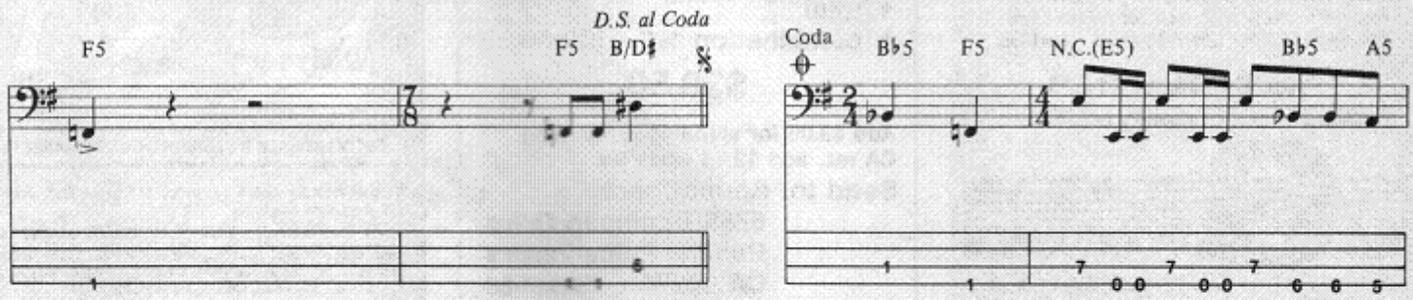
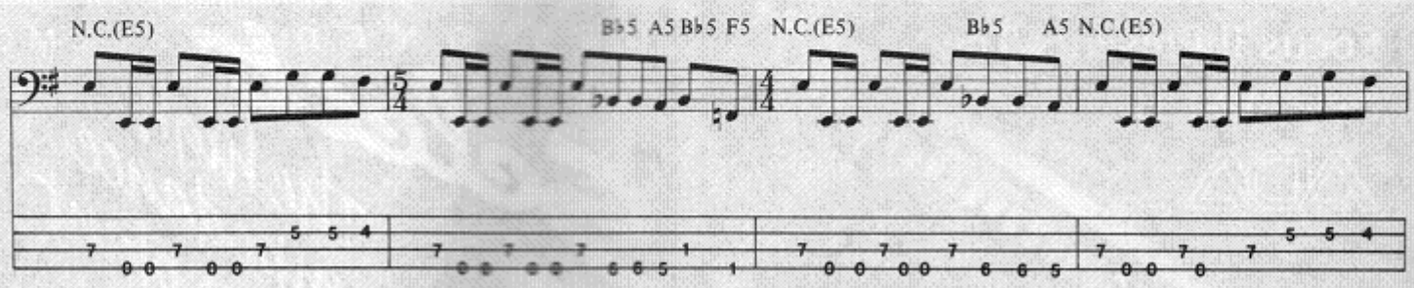

E5 G5 A5 F5 B/D♯ N.C.(E5) B♭5 A5
N.C.(E5) N.C. F♯5 G5 G♯5 E5
G5 A5 F5 B/D♯ N.C.(E5) B♭5 A5 N.C.(E5)
E5 B5 G5 Em B/D♯ N.C.(E5) B♭5 A5 N.C.(E5) B♭5 A5 B♭5 F5
(2nd, 3rd times)
N.C.(E5) B♭5 A5 N.C.(E5)
3rd time to Coda
B♭5 A5 B♭5 F5 E5
1.
(to 2nd verse)
2.
Interlude
G5 A5 F5 B/D♯ E5 E5

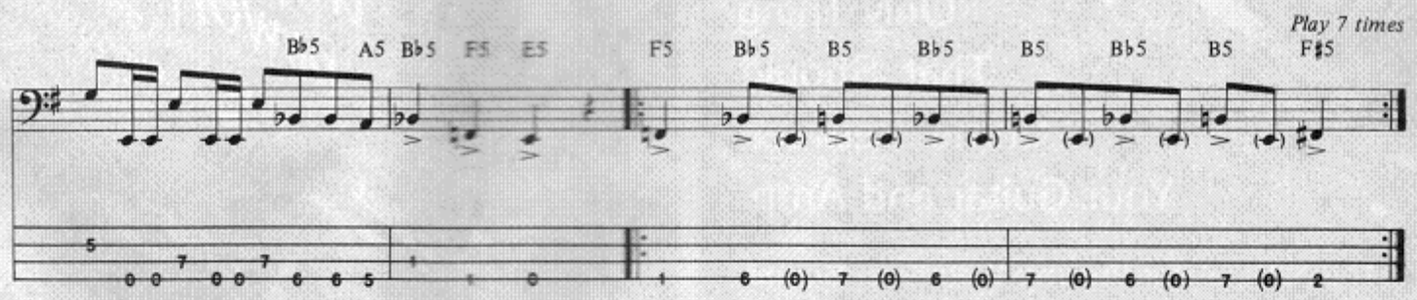

G5
E5
G5
B5
E5
C5 D5
G5
A5
B5
P
E5
C5 D5
G5
A5
B5
E5
C5 D5
G5
P
A5
B5
E5
G5
B5
G5
P
Guitar solo
B♭5 A5
N.C.(E5)
B♭5 A5
N.C. B♭5 A5
N.C. B♭5 A5
N.C.(E5)
B♭5 A5
N.C. B♭5
A5 G5
N.C.(E5)
B♭5 A5
N.C. B♭5 A5
N.C. B♭5 A5
N.C.(E5)
B♭5 A5
B♭5 A5
E5

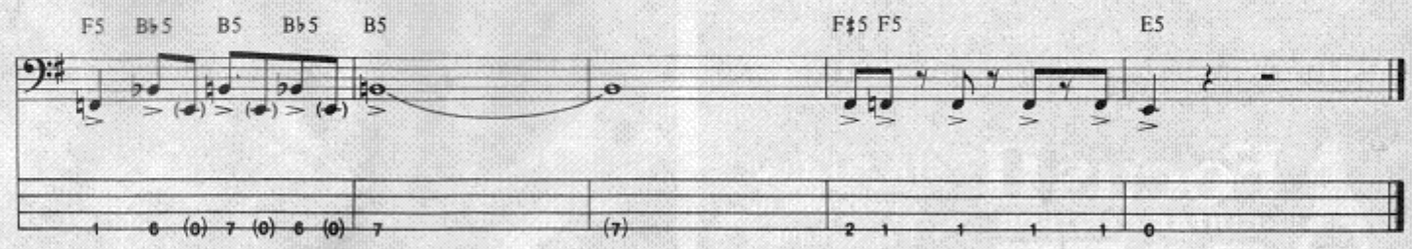

G5
A5
F♯5
E5
G5


Play 4 times
A5
F♯5
F5
B♭5
B5
B♭5
B5
B♭5
B5
F♯5


D.S. al Coda
F5
F5
B/D♯
Coda
B♭5
F5
N.C.(E5)
B♭5
A5


N.C.(E5)
B♭5
A5
B♭5
F5
N.C.(E5)
B♭5
A5
N.C.(E5)


Play 7 times
B♭5
A5
B♭5
F5
E5
F5
B♭5
B5
B♭5
B5
B♭5
B5
F♯5


F5
B♭5
B5
B♭5
B5
F♯5
F5
E5

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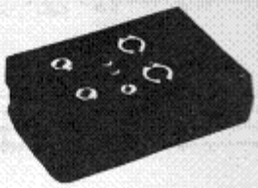

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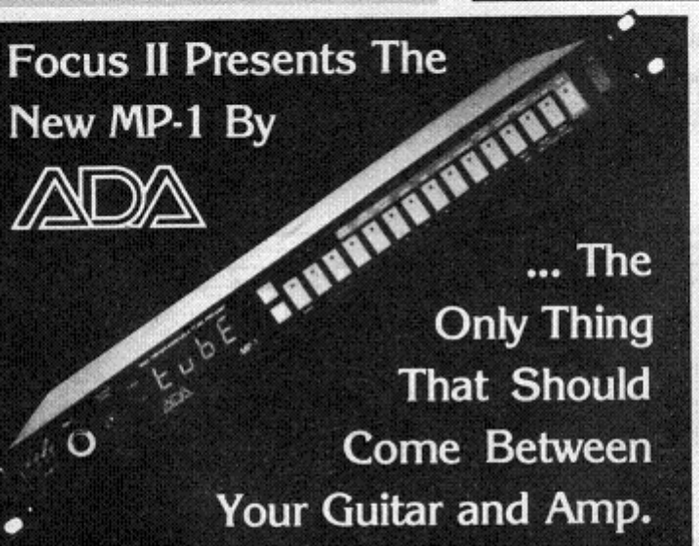

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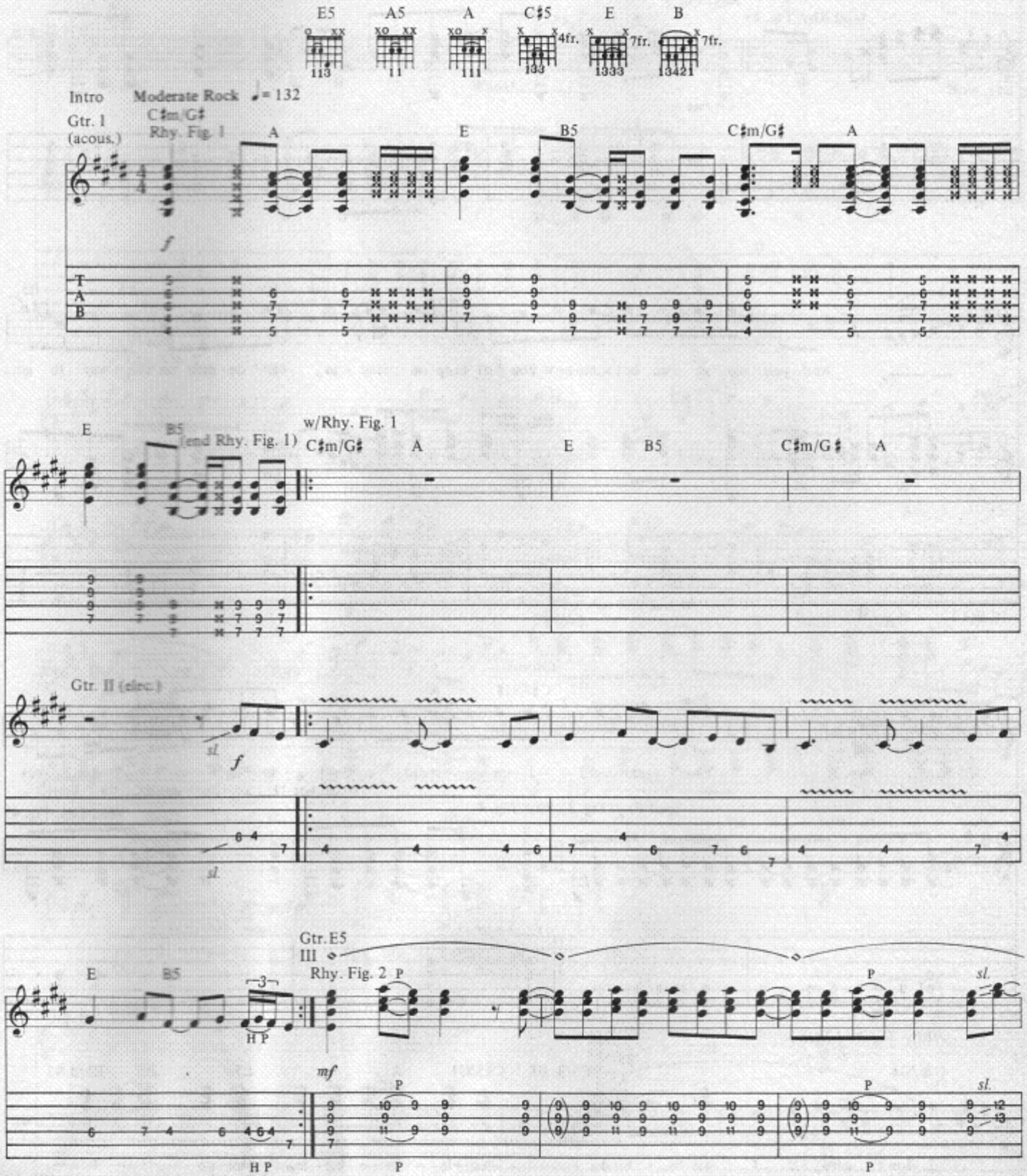
Tablature Explanation page 29

PEACE OF MIND

As Recorded by Boston
(From the album BOSTON/Epic Records)

Words and Music by Tom Scholz



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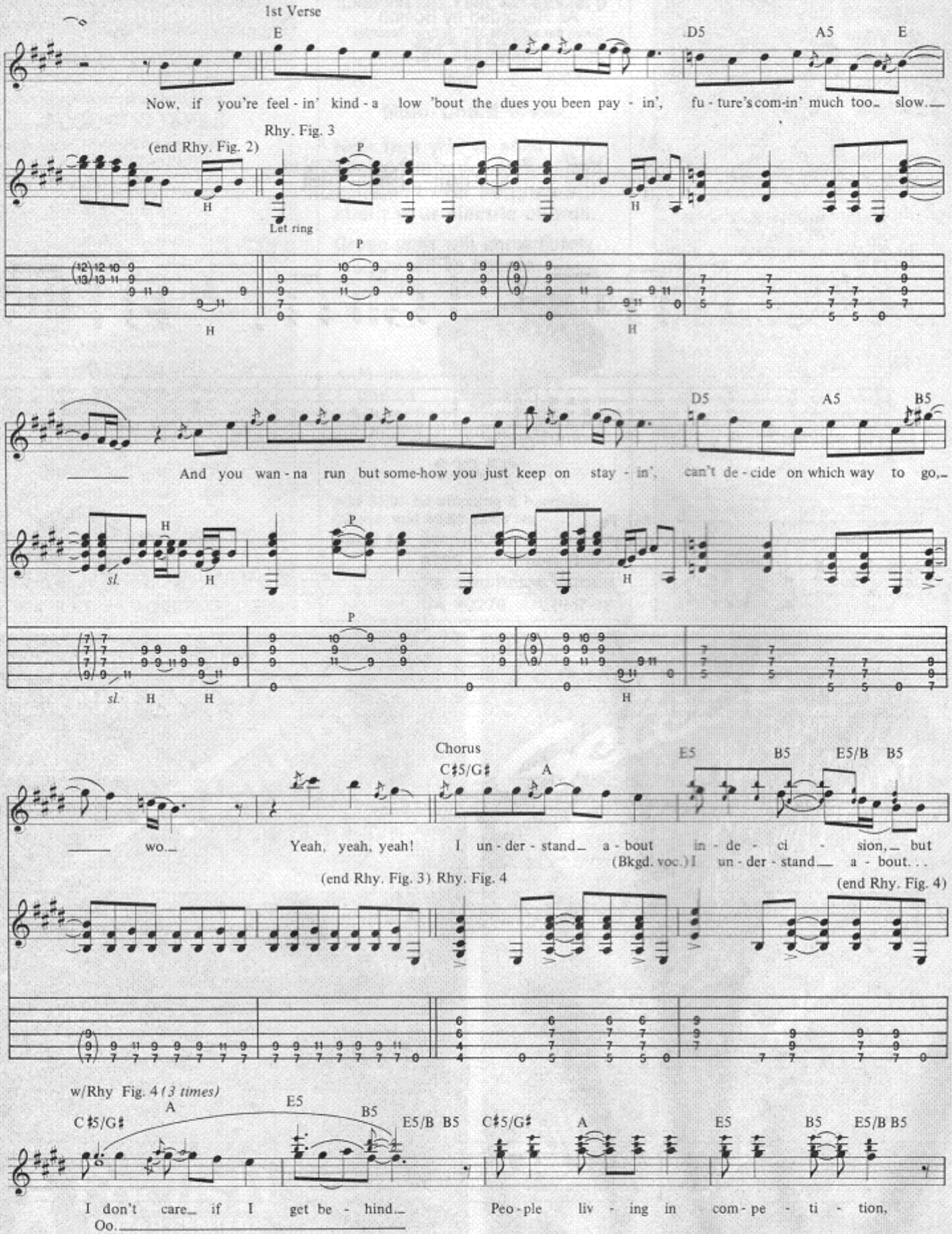
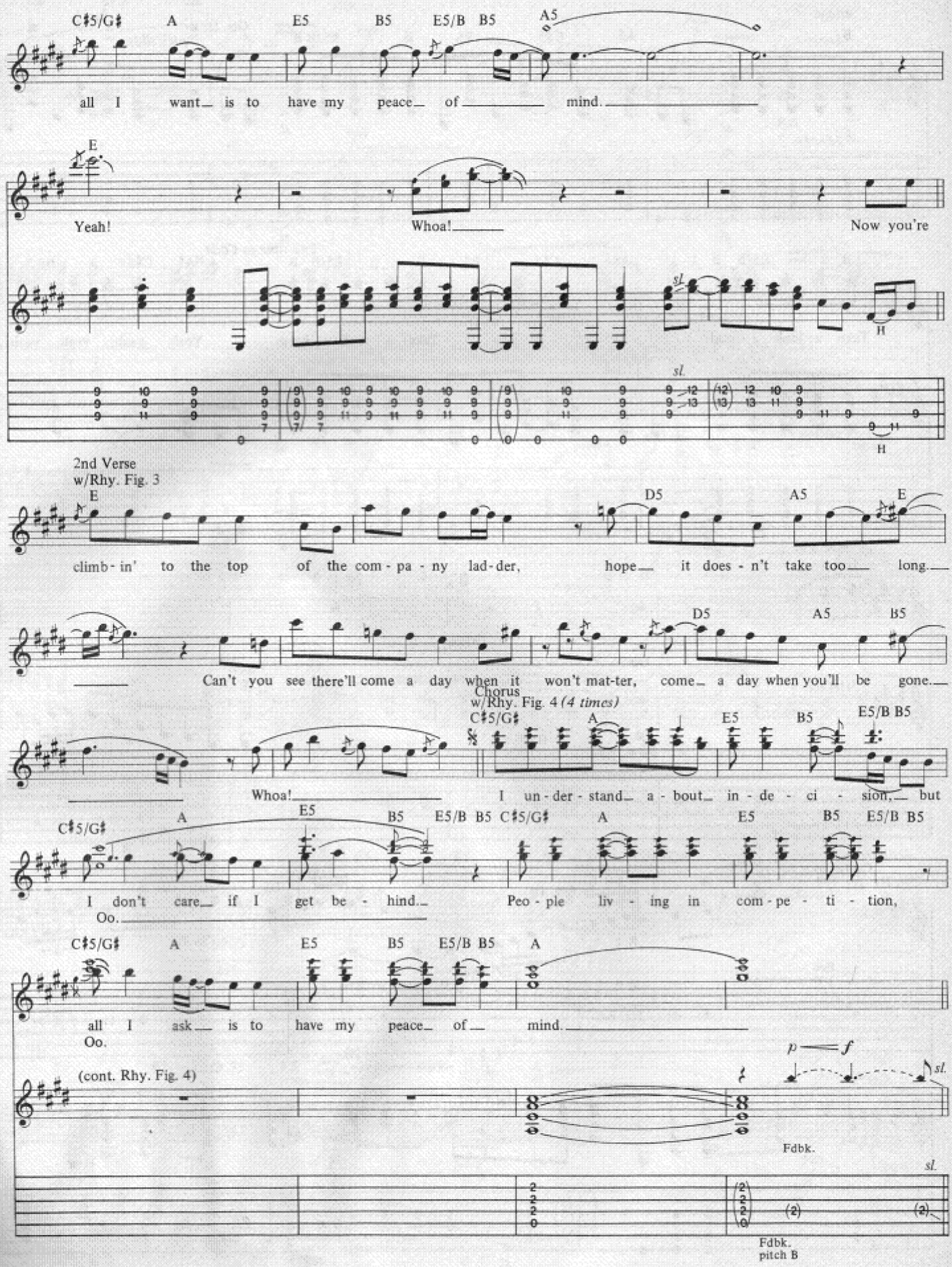
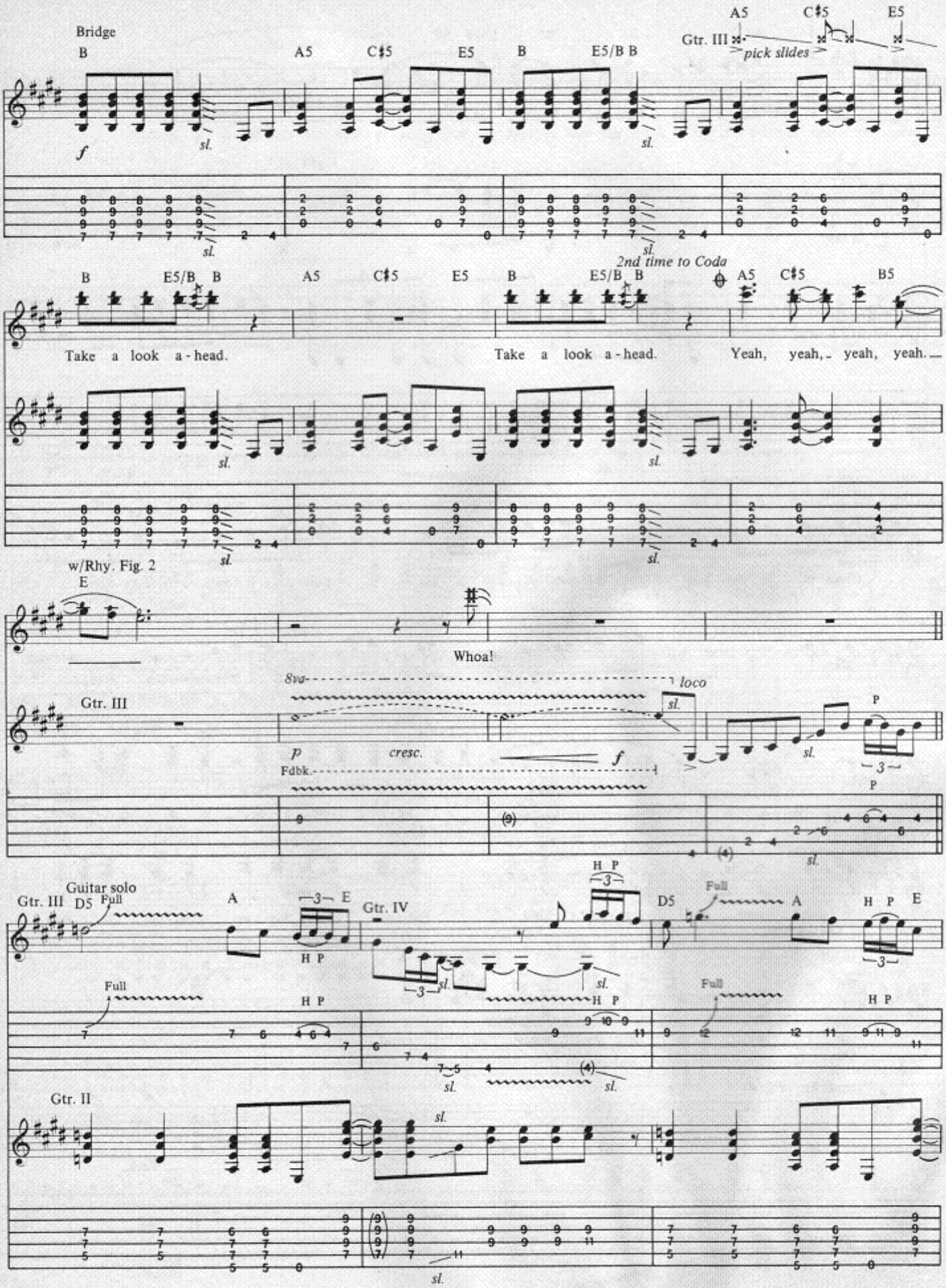
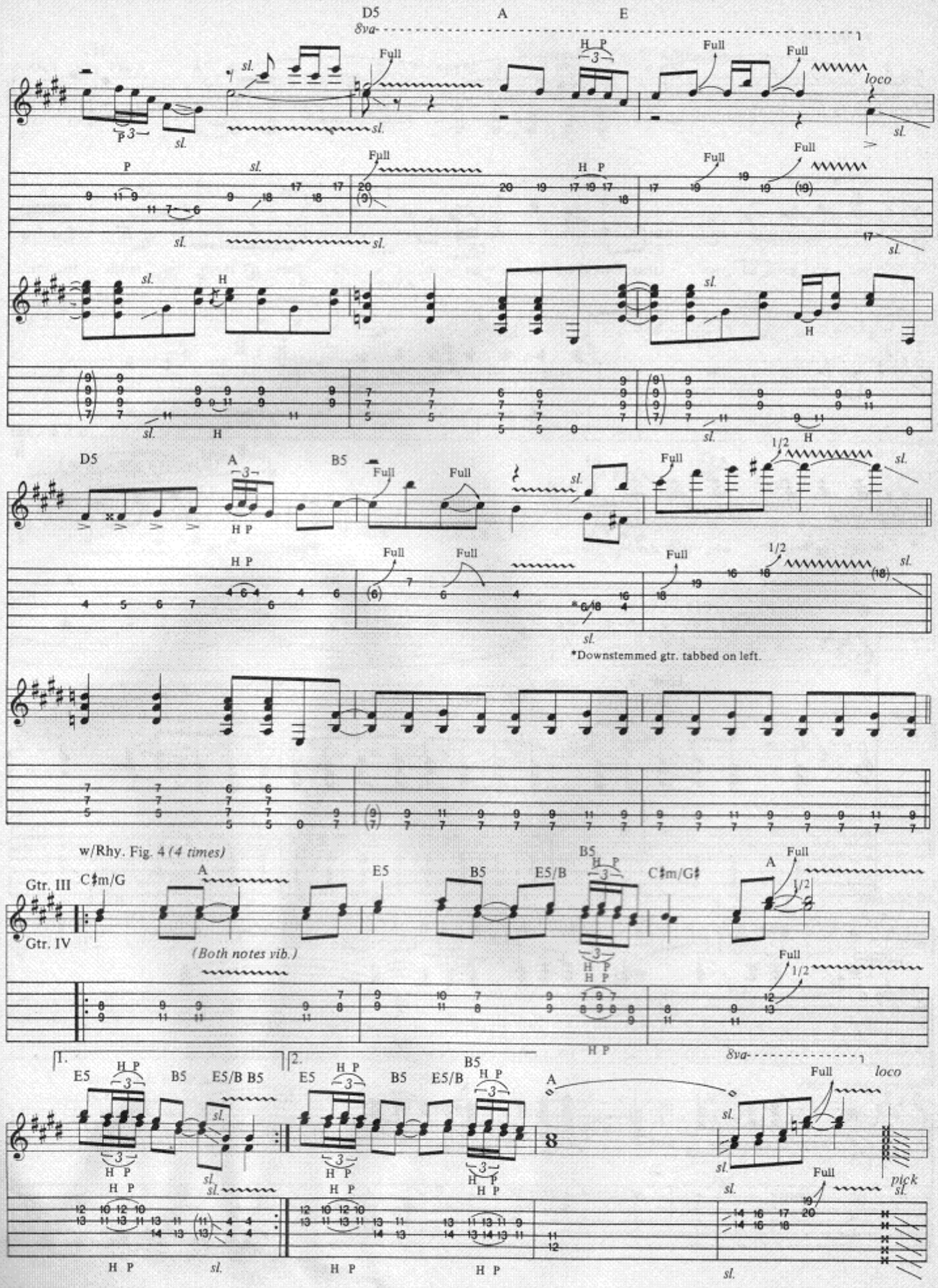
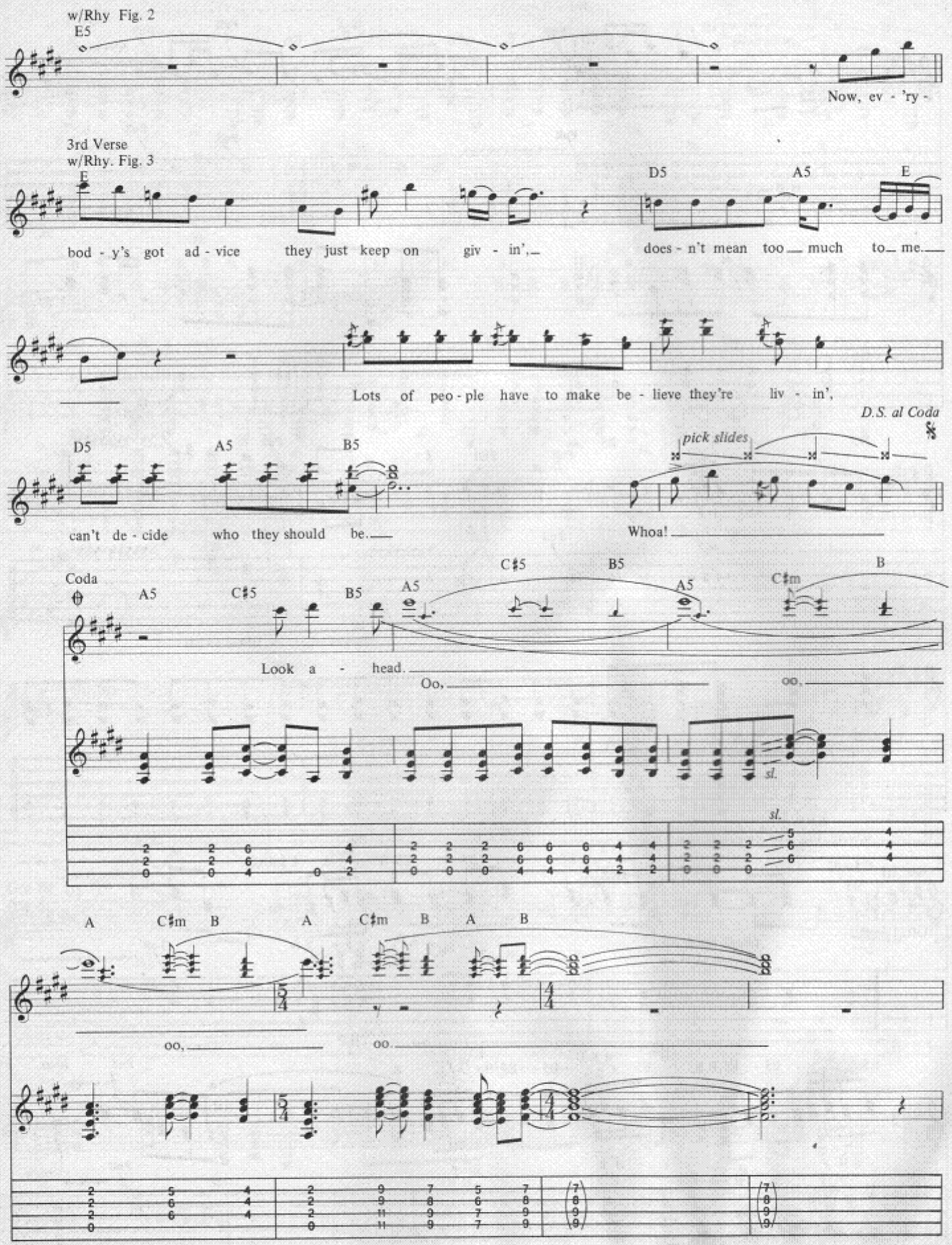
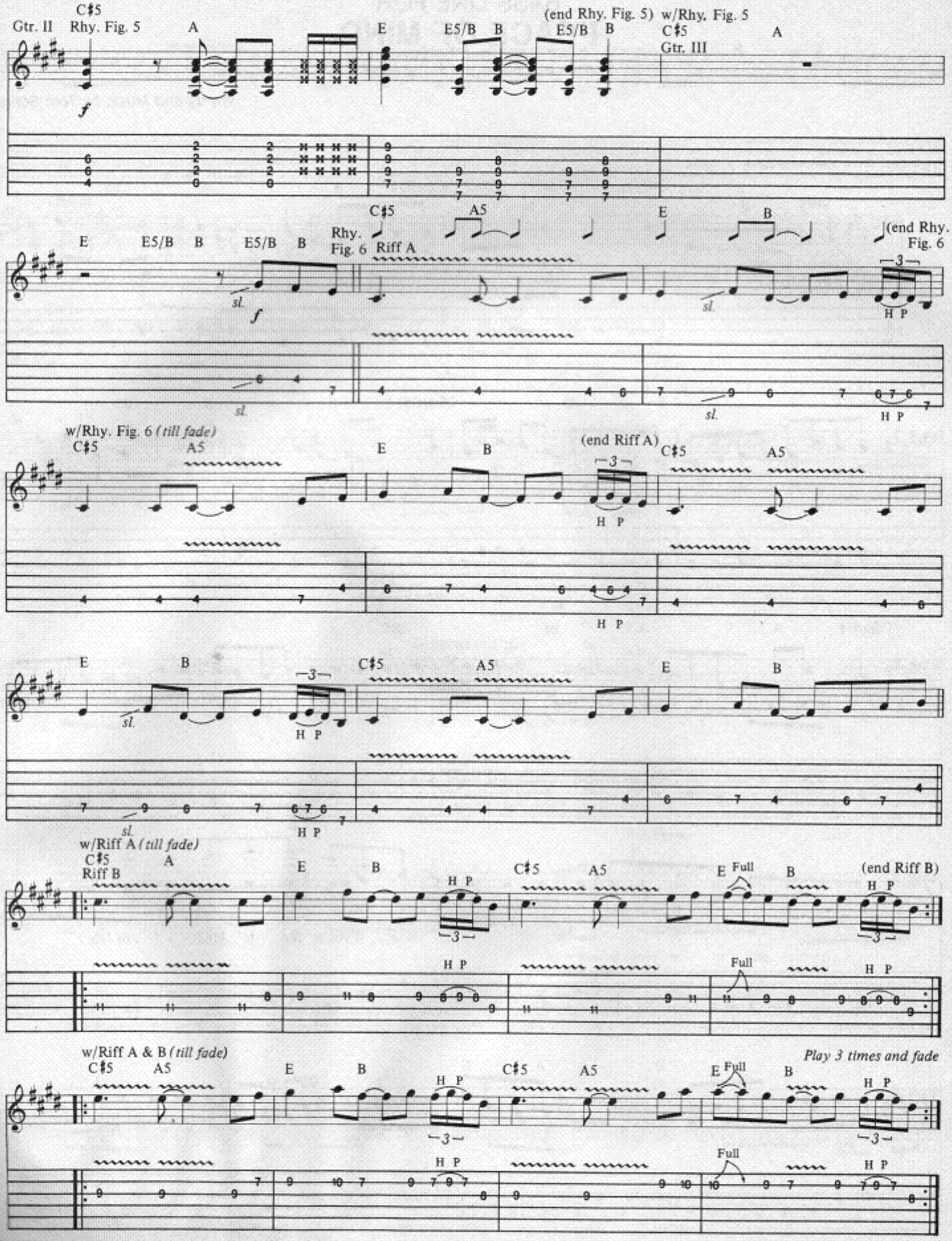

1st Verse
E
D5
A5
E
Now, if you're feel - in' kind - a low 'bout the dues you been pay - in', fu - ture's com-in' much too slow.
(end Rhy. Fig. 2)
Rhy. Fig. 3
Let ring
P
H
D5
A5
B5
And you wan - na run but some-how you just keep on stay - in', can't de - cide on which way to go,
sl.
Chorus
C♯5/G♯
A
E5
B5
E5/B
B5
wo.
Yeah, yeah, yeah! I un - der - stand a - bout in - de - ci - sion, but
(Bkgd. voc.) I un - der - stand a - bout. . .
(end Rhy. Fig. 3) Rhy. Fig. 4
(end Rhy. Fig. 4)
w/Rhy Fig. 4 (3 times)
I don't care if I get be - hind.
Oo.
Peo - ple liv - ing in com - pe - ti - tion,


C♯5/G♯ A E5 B5 E5/B B5 A5
all I want is to have my peace of mind.
E
Yeah! Whoa! Now you're
sl.
H
2nd Verse
w/Rhy. Fig. 3
E D5 A5 E
climb-in' to the top of the com-pa-ny lad-der, hope it does-n't take too long.
D5 A5 B5
Can't you see there'll come a day when it won't mat-ter, come a day when you'll be gone.
Chorus
w/Rhy. Fig. 4 (4 times)
C♯5/G♯ A E5 B5 E5/B B5
Whoa! I un-der-stand a-bout in-de-ci-sion, but
C♯5/G♯ A E5 B5 E5/B B5 C♯5/G♯ A E5 B5 E5/B B5
I don't care if I get be-hind. Peo-ple liv-ing in com-pe-ti-tion,
Oo.
C♯5/G♯ A E5 B5 E5/B B5 A
all I ask is to have my peace of mind.
Oo.
(cont. Rhy. Fig. 4)
p f
sl.
Fdbk.
Fdbk.
pitch B


Bridge
B
A5
C♯5
E5
B
E5/B B
Gtr. III
pick slides
f
sl.
2nd time to Coda
B5
Take a look a-head.
Take a look a-head.
Yeah, yeah, yeah, yeah.
w/Rhy. Fig. 2
E
Whoa!
8va
loco
Gtr. III
p
cresc.
f
Fdbk.
P
Guitar solo
D5
Full
A
E
Gtr. IV
H P
Gtr. II


D5
A
E
8va
Full
H P
loco
sl.
P
H
D5
A
B5
1/2
*Downstemmed gtr. tabbed on left.
w/Rhy. Fig. 4 (4 times)
Gtr. III
Gtr. IV
C♯m/G
E5
E5/B
C♯m/G♯
(Both notes vib.)
1.
2.
pick


w/Rhy Fig. 2
E5
Now, ev - 'ry -
3rd Verse
w/Rhy. Fig. 3
E
D5
A5
E
bod - y's got ad - vice they just keep on giv - in', does - n't mean too much to me.
Lots of peo - ple have to make be - lieve they're liv - in',
D.S. al Coda
D5
A5
B5
pick slides
can't de - cide who they should be.
Whoa!
Coda
A5
C♯5
B5
A5
C♯5
B5
A5
C♯m
B
Look a - head.
Oo,
oo.
sl.
sl.
A
C♯m
B
A
C♯m
B
A
B
oo,
oo.


Gtr. II
Rhy. Fig. 5
C♯5
A
E
E5/B
B
(end Rhy. Fig. 5)
w/Rhy. Fig. 5
Gtr. III
Rhy. Fig. 6
Riff A
(end Rhy. Fig. 6
w/Rhy. Fig. 6 (till fade)
(end Riff A)
w/Riff A (till fade)
Riff B
(end Riff B)
Full
w/Riff A & B (till fade)
Play 3 times and fade
sl.
H P

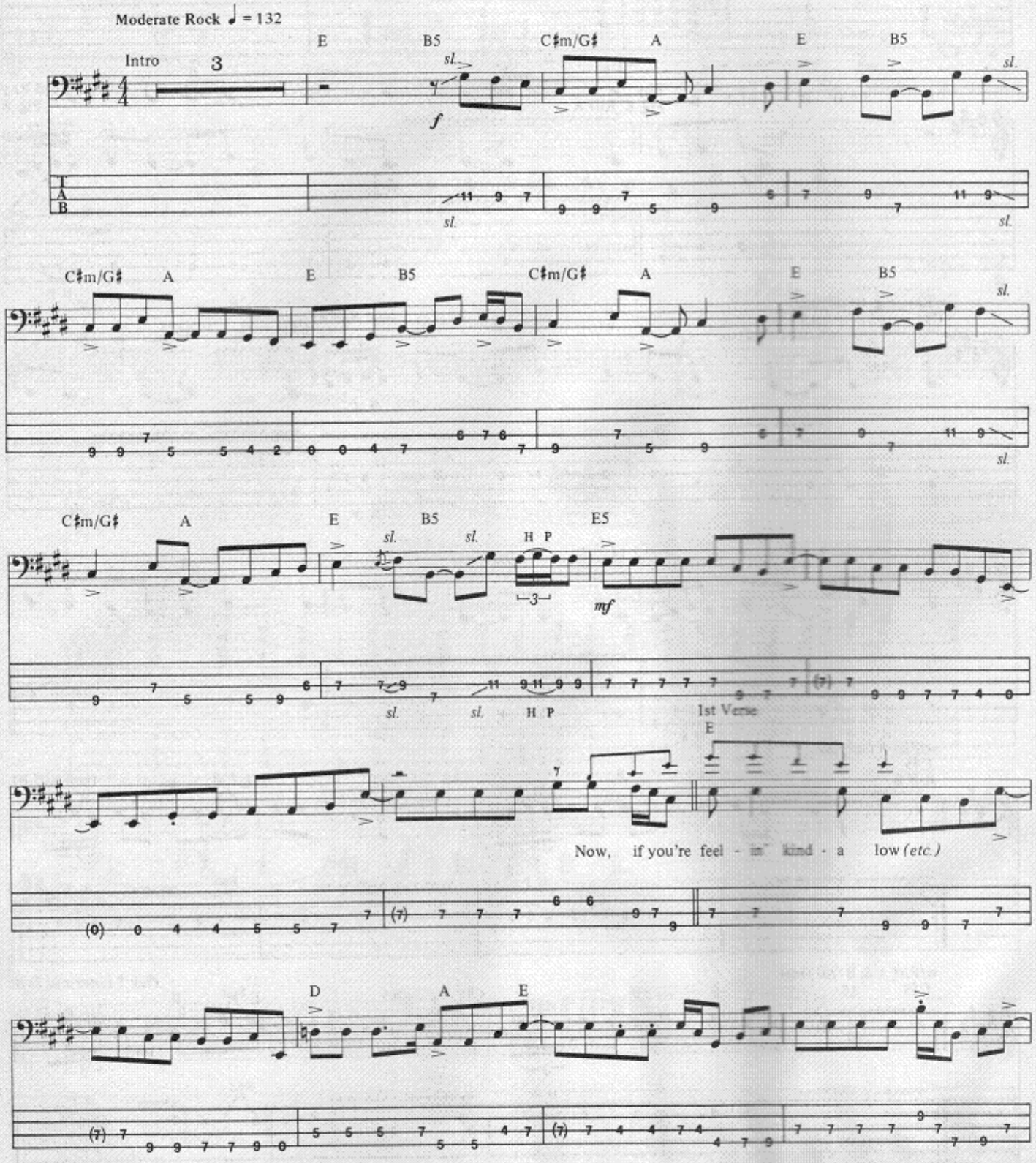
BASS LINE FOR

PEACE OF MIND

As Recorded by Boston

(From the album BOSTON/Epic Records)

Words and Music by Tom Scholz



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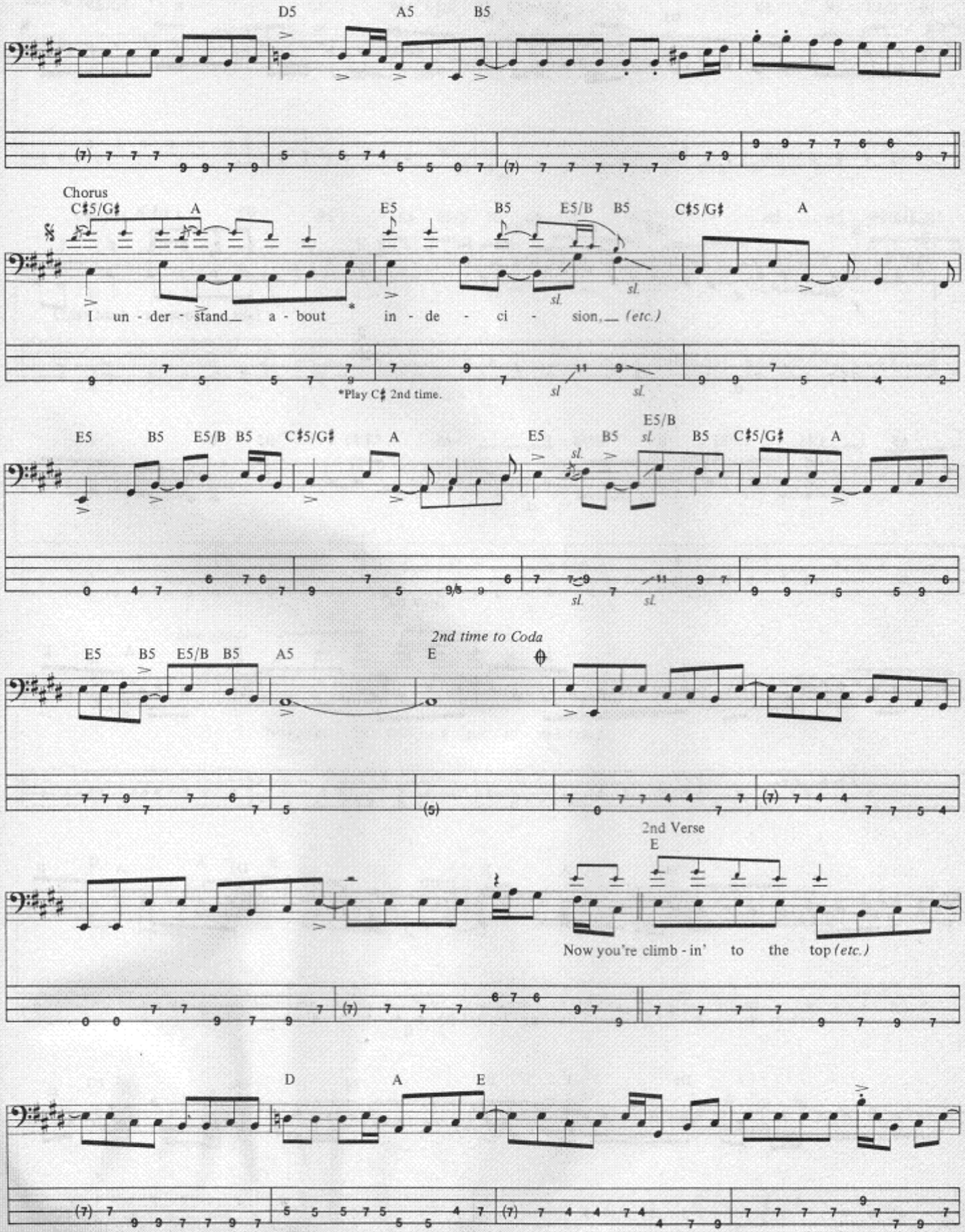
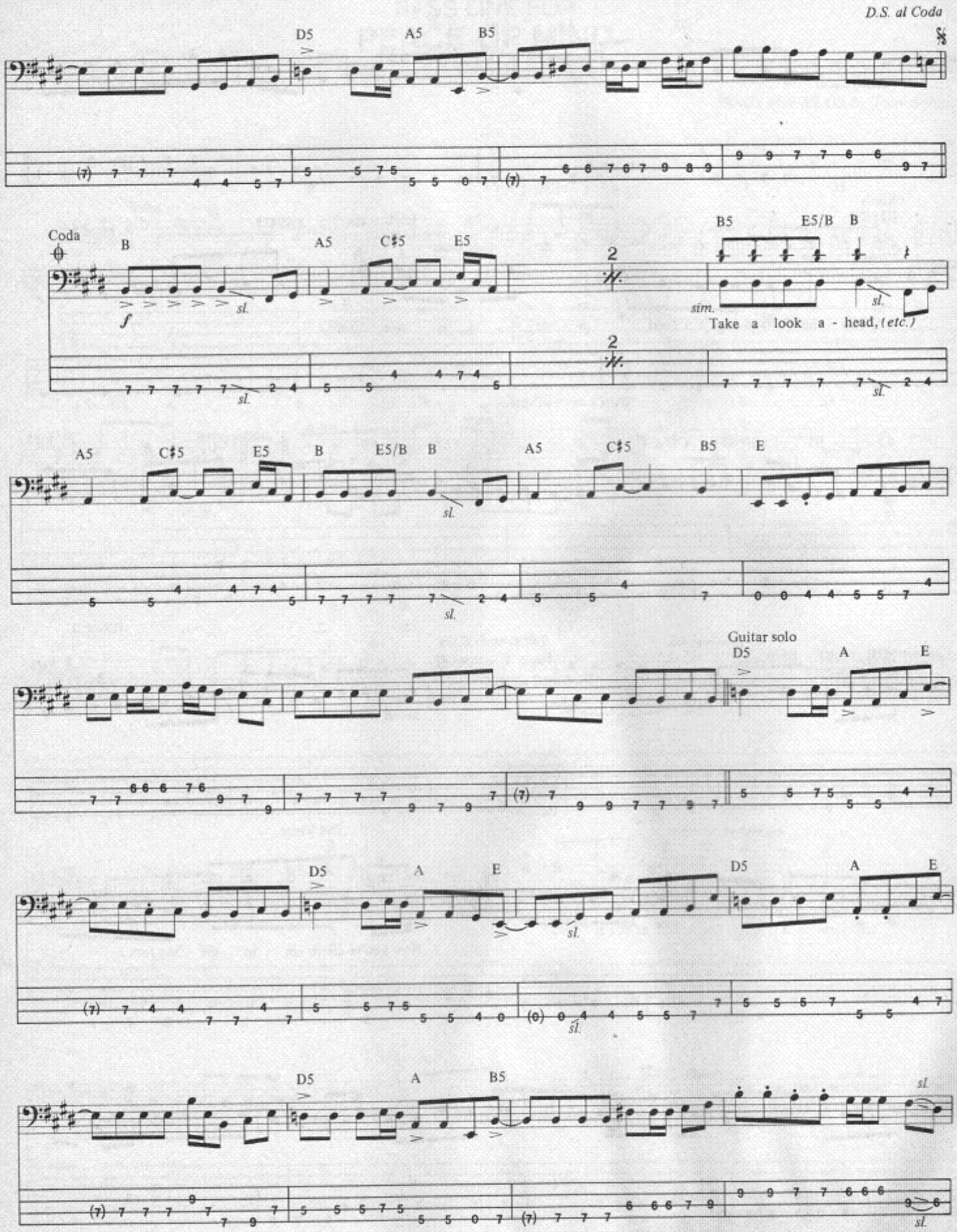
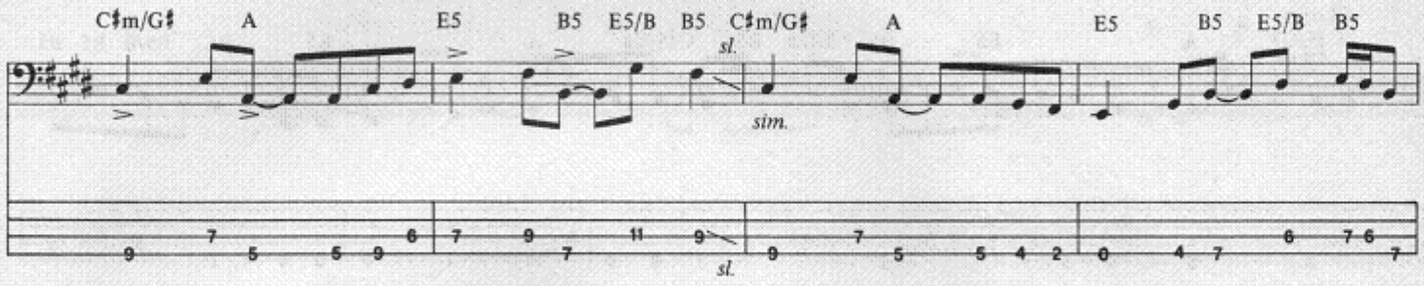
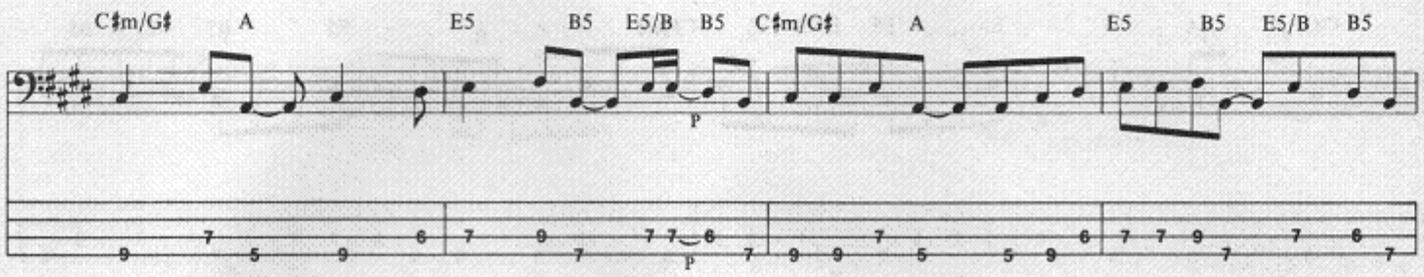
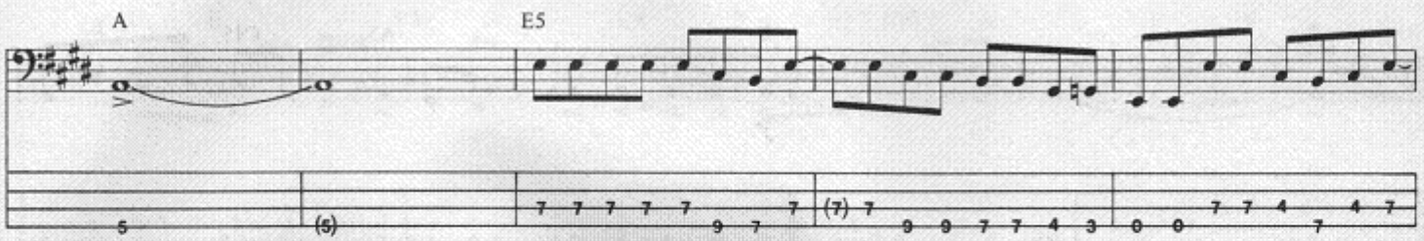
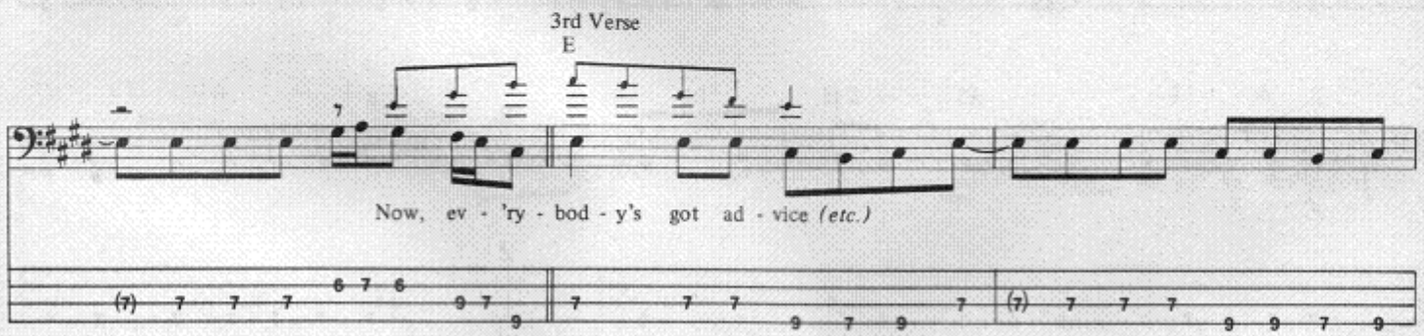

D5 A5 B5
Chorus
C♯5/G♯ A E5 B5 E5/B B5 C♯5/G♯ A
I un - der - stand a - bout in - de - ci - sion, (etc.)
*Play C♯ 2nd time.
E5 B5 E5/B B5 C♯5/G♯ A E5 B5 E5/B B5 C♯5/G♯ A
2nd time to Coda
E5 B5 E5/B B5 A5 E
2nd Verse
E
Now you're climb - in' to the top (etc.)
D A E

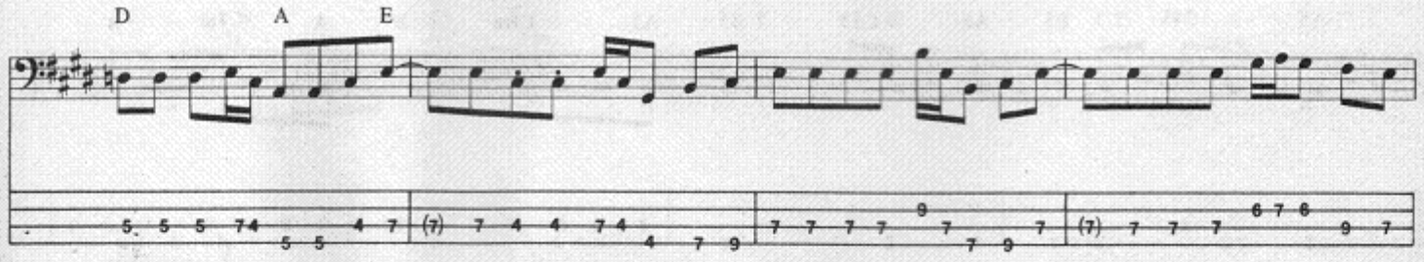

D.S. al Coda
D5
A5
B5
Coda
B
A5
C♯5
E5
B5
E5/B
B
sim.
Take a look a - head, (etc.)
A5
C♯5
E5
B
E5/B
B
A5
C♯5
B5
E
Guitar solo
D5
A
E
D5
A
E
D5
A
E
D5
A
B5

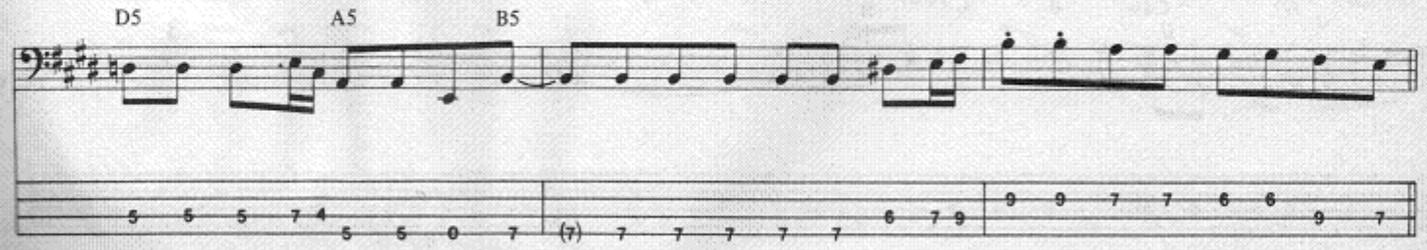

C♯m/G♯ A E5 B5 E5/B B5 C♯m/G♯ A E5 B5 E5/B B5
sl.
sim.
sl.

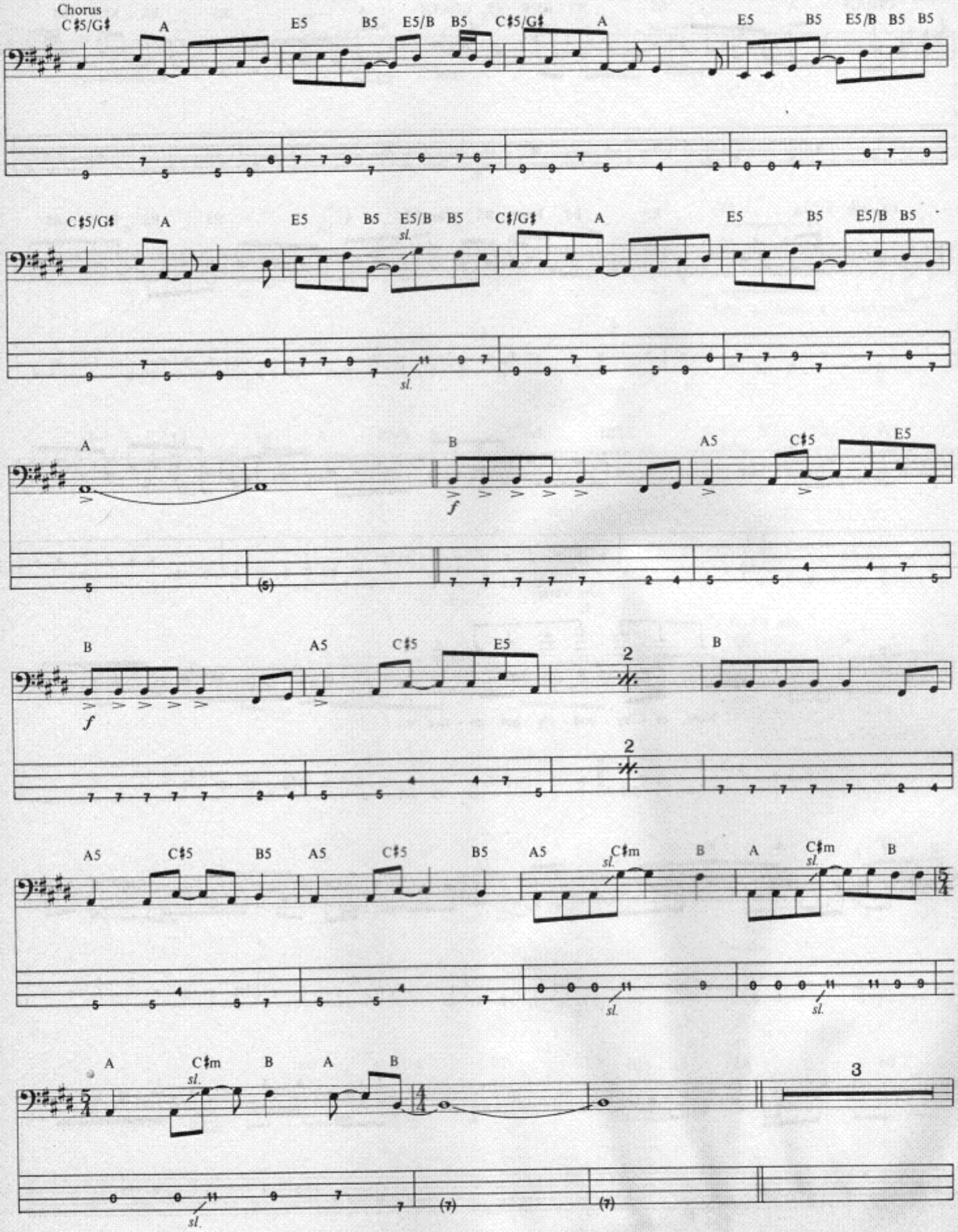

C♯m/G♯ A E5 B5 E5/B B5 C♯m/G♯ A E5 B5 E5/B B5
P
P

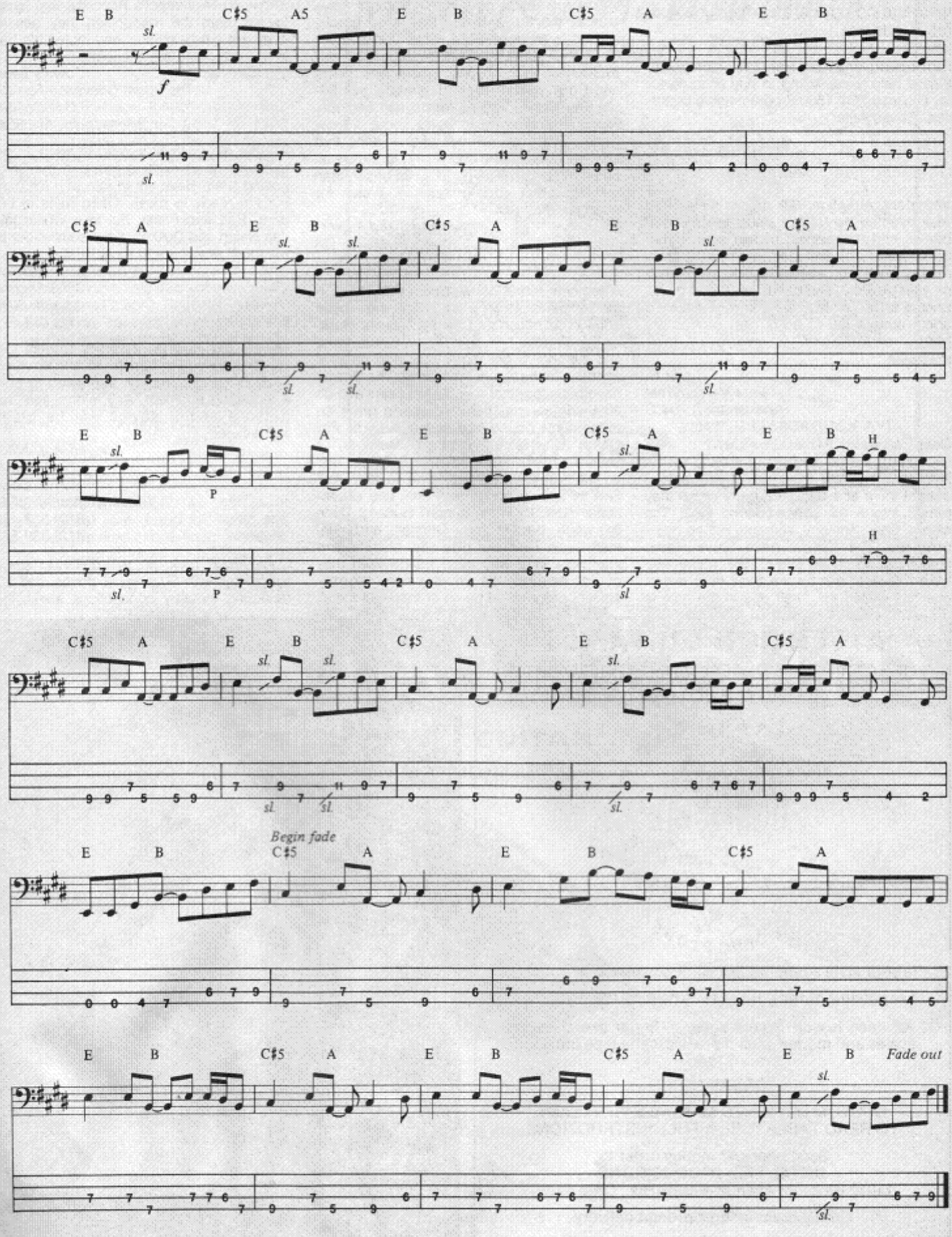

A E5


3rd Verse
E
Now, ev - 'ry - bod - y's got ad - vice (etc.)


D A E


D5 A5 B5


Chorus
C♯5/G♯
A
E5
B5
E5/B
B5
C♯5/G♯
A
E5
B5
E5/B
B5
B5
C♯5/G♯
A
E5
B5
E5/B
B5
sl.
C♯/G♯
A
E5
B5
E5/B
B5
sl.
A
B
f
A5
C♯5
E5
B
f
A5
C♯5
E5
2
B
2
A5
C♯5
B5
A5
C♯5
B5
A5
C♯m
sl.
B
A
C♯m
sl.
B
A
C♯m
sl.
B
A
B
3
sl.


E B C♯5 A5 E B C♯5 A E B
sl.
f
C♯5 A E B C♯5 A E B C♯5 A
E B C♯5 A E B C♯5 A
P
H
Begin fade
Fade out

P.O. Box 1490 Port Chester, N.Y. 10573

(The Call Board is free. Please write message on postcard and include your return address.)

I am looking for a Korg Hard Distortion pedal. Please help. I am willing to buy or trade for my Digitech PDS 1550 Programmable Distortion. Please write

Cris Ortiz
1525 Becky Lane
Boulder City, NV 89005

Important Attention: All heavy metal/hard rock oriented bands, fan clubs, record companies and magazines, please submit your addresses to be included in an address directory book. You should include information on your projects, and bands may send group photos to be printed. Also, anyone knowing about current fan clubs of past groups are highly encouraged to inform of their presence.

Lezle N.
904 East Morris Street
Hammond, LA 70403

Dear Callboard,
I've just got to tell you about a band called Avenger. They are the Pride of Riverside. I caught them at a backyard party which they turned into a full concert in no time! The singer, Brian Anthony, screams like no one's business. The bassist gave Steve Harris something to think about, like retirement. Mike Crawford will be the bass hero everyone has waited for. Their ace in the hole is their kick-ass guitar team, Hawk Roberts and Chris Jackson, names that will soon redefine the words Guitar god. Hawk Roberts plays with all the fire and fury that is so greatly lacking in modern metal. Chris Jackson fills his lightning-fast licks with more passion and excitement than anyone before him. Hawk and Chris, neither over 16, already give Eddie Van Halen, Yngwie Malmsteen and Kirk Hammett something to worry about. I know Randy would be nervous after hearing that killer axe attack! The crazy thing is, they're all under 17, and just as good, if not better, than any big band making it today. Watch for Avenger, they ROCK!

"Avengerized 4 Ever"
Riverside, CA

A regional report coming from the Twin Cities, Minneapolis-St. Paul. A lot has been coming out of our area (Replacements, Husker Du, Prince) and another incredible band just starting to get more local and national attention is the Spam Grievance. The Spams have been together roughly two years and do 90% original material, throwing in great arrangements on the odd covers such as Phil Ochs' "One More Parade," "Landlords," a scorching version of the Police B-Side, and an incredible version of "Ode to Billy Jo." Sick of seeing bands with only one exceptional musician in the bunch? Guitarist Donn Bierwerth, bassist Jerry Gorman, and skinman Kevin Teachout play riffs, rhythms and improvise in a way most bands wish they could. Whether it's country-slop, reggae-splash, progressive pump or freak-out metal, you don't know what may hit next. They have just released their first Ep, entitled, *I Know, I Know*, on Minneapolis Records, that is sure to get them the recognition they deserve. They are a truly original and incredible band in this era of too many copiers.

Jenny Larson
The Spam Grievance Fan Club
P.O. Box 10923
Minneapolis, MN 55458

21-year old guitarist looking to team up with guitarists or an existing group in the Chicagoland area. Have yet to jam with full band, but I'm ready to mosh. Deep roots in Leppard, Ratt and Priest, but love Whitesnake, Van Halen and Dokken. I'm a south-sider but will travel *anywhere* to rock. RPM rules!

Bob Hildebranski
18808 Sherman
Lansing, IL 60438
(312) 474-3271

18-year old Indiana University student looking for a college to transfer to with an Audio-Technology department. Interested in being a recording engineer. Any information, suggestions and/or advice will be greatly appreciated.

Cheyenne J. Adkins
c/o E. Adkins
401 E. Dodds
Bloomington, IN 47401
(812) 337-4960
(812) 339-5734

Commercial rock 'n' roll guitarist, singer/songwriter with 50 original songs and L.A. recording industry connections seeks lead

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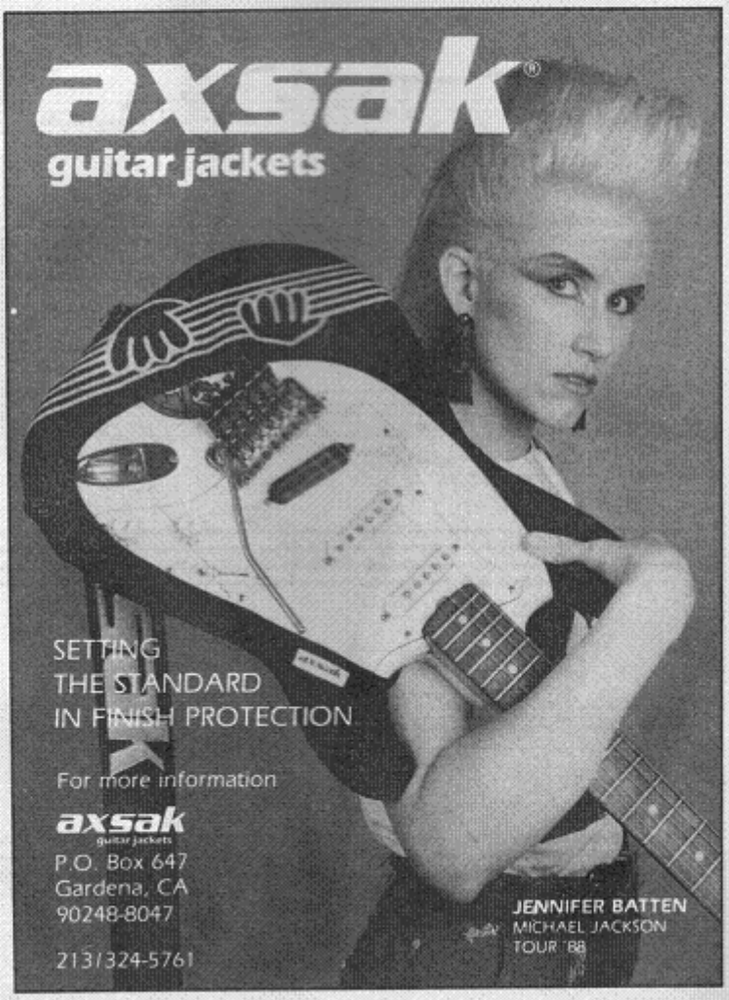

player, bass, keys and drummer to form band. Call or write now. This is the opportunity of a lifetime.

Jeff Yontek
3450 Gaviota Ave.
Long Beach, CA 90807
(213) 424-4151

Coming Soon: Damage, Inc, central Florida's premier thrash/speed metal band will soon release a four song demo in the vein of Metallica, Megadeth. Need bass player for serious commitment. Will send demo for you to learn the songs and audition.

Damage, Inc.
1571 Bass Blvd
Dunedin, FL 34698

I am an aspiring bass player who is constantly trying to strengthen my musical vocabulary and knowledge of theory. Recently I was introduced to the concept of zenharmonics and I was awed beyond belief by its significance. I tried researching it, but unfortunately I live in a very small town where literature on any subject is next to impossible. I would greatly appreciate the names and addresses of any resource centers that would have more information on this illusive topic.

Steven Brender
Cashmere, WA 98815

KEYBOARDIST AVAILABLE: Top gear, talent and experience! Killer setup for studio and stage. If you are tired of one-finger wonders, call me. My original ideas sound much like Journey, Styx and Genesis. I take success seriously. If your band needs an astounding sound, let's get together.

Gary Higgins
Hawkins #557-2
West Lafayette, IN 47906
(317) 743-6594

Wanted: unusual, used instruments, name brands and lookalikes in good shape—trem or non-trem. Looking for Explorer, Flying-V, Les Paul, Warlock and Bich. If you have an unusual shape and want to get rid of it, drop me a line. Please include picture and price. I will get back to you. I'm moving to L.A. for GIT's summer session then fall classes. Please send me info and I'll be forever in your debt. Thanks.

James Burton
2314 Comet
Oshkosh, WI 54901

23-year old guitarist interested in finding other players to practice with, share ideas and possibly create instrumental music of a progressive metal nature. I'm into such musicians as Paco DeLucia, Al DiMeola, Vinnie Moore, Ronnie LeTekro, John Sykes and Gary Moore. Anyone in the area who is interested please write.

Neal Woodall
13106 Lookout Mt. Ct.
Houston, TX 77069

FOR SALE: Peavey Fury bass with maple body and neck. Has Peavey Ferrit pickups. Also a Gorilla GB70 bass/keyboard amp. Ideal for a beginner or anyone else. In mint condition. Will send pictures.

Mike Fox
290 Hudson Terrace
Piermont, NY 10968

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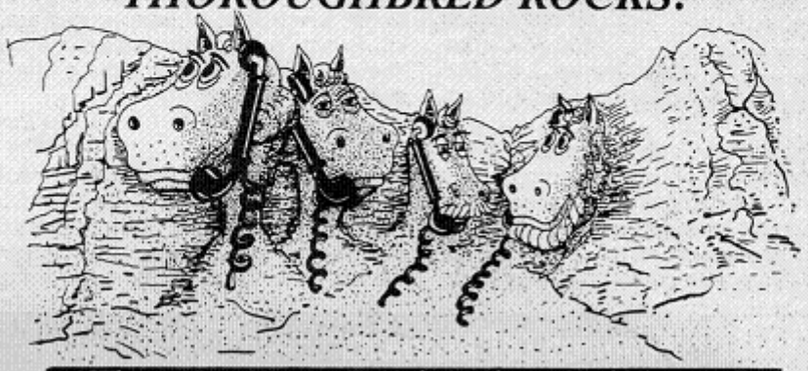

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BOX 934 LIVERMORE, CA 94550 (415) 443-1037

25-year-old guitarist/singer looking for a tour circuit—Hilton, Sheraton or rock and roll club scene. My influences are Page, Hendrix, Rhoads, Eagles, April Wine. Hiwatt, Gibson, Ibanez are my lineup. I dig playing slide and harmony leads. Demo tape available.

Scott Harrison
800 W. Claude
Lake Charles, LA 70605
(318)474-6934 between 6-10 pm

Anyone in the Pittsburgh area must make a strong effort to see an excellent progressive metal band called Entourage. I recently had the pleasure of seeing them at a local club and they ripped my head off! Their guitarist, Vince Palamara, has got to be the best axeman I've seen since the glory days of Ozzy Osbourne, circa 1980-1982. His playing embodies the feeling, technique and musicality so many of today's "speed demons" lack. I can see a promising future for Palamara and his band should they decide to go professional, which, from all reports, they are. Seeing Palamara in action inspired me into becoming a better player, and that's what it's all about.

Steve Peckyno
949 Wilamit Drive
Bethel Park, PA 15102

If you're into Bach, Holdsworth, Miles Davis, Malmsteen, Mahavishnu, Zappa, Mozart, David Lee Roth band, etc, then you're the man for me. I'm a 16-year-old guitarist with professional experience. I'm currently attending the Manhattan School of Music and desperately trying to start a fusion band. If you're a drummer, bassist or a keyboard player into the same music I'm into, call me up. You must be a fluid musician and flexible to all music forms.

Gene Pritsker
3021 Ave. W.
Brooklyn, NY 11220
(718) 646-8144

My apartment was burglarized on March 8th and my brand new Charvel Model 2 was stolen. Please help me find it. The serial number is 270294. It's blue and was in a gray Charvel flight case. Anyone in the Southeast keep your eyes open. A reward of $50 goes to the person who finds it. Thank you.

Bill Sanders
603 Weybridge Lane, #202
Knoxville, TN 37919

22-year-old lyricist/vocalist/guitarist seeks serious musicians in the Detroit area to form/join blues-influenced rock band. Influences include Zeppelin, Beck, Yes and the Stones. Must be dedicated, creative and willing to reach for the stars. No drugs, egos or screamers. Send photo and intro letter.

Katie
P.O. Box 26536
Fraser, MI 48026-6536

TO ERIC RINGO: I've had luck with helping the hand pain associated with practice using a traditional arthritis formula: take one tablespoon of Cod Liver Oil *mixed in about ¼ cup of milk* once per day until pain goes, usually three or four days. You can get mint or cherry flavored Cod Liver Oil at most drug stores and it's not too bad. I don't know why it works, it just does.

A Friend
Phoenix, AZ

I would like any info on how I can get a Hamer eight string bass and/or tremolo for a B.C. Rich Warlock bass. Send replies to:

T. Larsen
RR 2 Box 133
Spencer, IA 51301

WANTED: A rock guitar teacher for weekly lessons.

Matt Wolicki
8075 Hammel
Brighton, MI 48116

Hey Tony Beasley! You still need a rhythm guitarist? Give me a call!

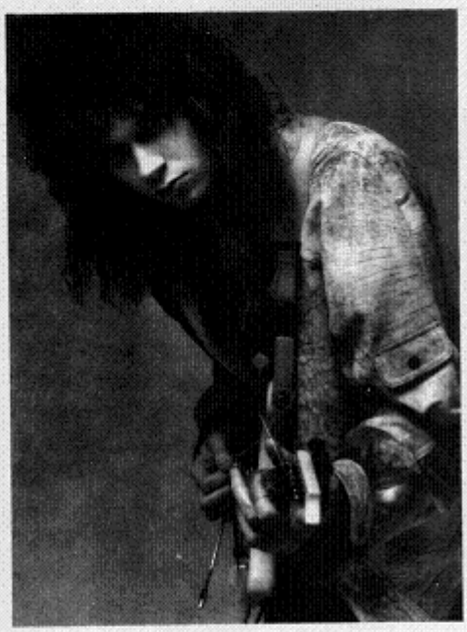
Steve Bubar
RT. 4, Box 41K-58
Vidalia, GA 30474

ATTENTION FEMALE ROCKERS: If you're serious, professional and dedicated to music, have got attitude, looks and ambition, then we are looking for you. We need a keyboardist and lead guitarist to complete our lineup. Send tape/photo and/or write for more info.

Jax Damon
2017 30th Ave S
Minneapolis, MN 55406

Featured GIT Instructor

Paul Gilbert
Synchronization



At 18, Paul Gilbert won the LA Guitar Wars —graduated from GIT (Guitar Institute of Technology) and began teaching at GIT. His third album with Racer X "Extreme Volume" is to be released early '88.

Alternate picking is one of my favorite things. It works well for playing at an even tempo, gets a good tone out of the string and is efficient enough to allow one to play very fast and clean.

Here's an eight note sequence that has allowed me to develop my alternate picking enormously.

Play it in 9th position on the D and G strings. Notice that E is the only note played on the G string and that it is always an upstroke.

Make sure to keep your hands synchronized and don't stop practicing the lick until it sounds like a popsicle stick caught in your bicycle spokes.

Send for free course catalog.

Musicians Institute
1655 McCadden Place Box 329
Hollywood, California 90028 (213) 462-1384

Writing explosive new, free-form material out of the barriers of formula rock. Looking to form band in WA area. Searching for drummer, keyboardist, vocalists. Am abitious and advanced guitarist/songwriter, lyricist, 16-years-old but experienced (two years theory, planning to attend GIT, nine years keyboards). Must be at least intermediate, own equipment. My influences are anything versatile, diverse and fun.

Steven Richards
c/o Steve Kajari
2715 SW 337th St.
Federal Way, WA
(206) 952-4379

WANTED: Book(s) on GREEK TETRACHORD theory training or information on this subject. Will pay necessary price.

Gene Desanto
385 W.300 N. Apt. 1
Richfield, UT 84701

WANTED: Roland GR-300 polyphonic guitar synthesizer with the old brown Roland G-303 guitar controller. Both must be in good shape. Call or write or leave message.

Adam Good
1015 W. Cliveden St.
Philadelphia, PA 19119
(215) 842-0909

I am looking for any information on Mosrite guitars and/or Mosrite copies.

Randall Tennant
Houghton College
Houghton, NY 14744

STOLEN: Classic guitar built by Anthony Galliard Murray. I have a lead that it was bought by a guitarist from a pawn shop in the Dallas-Ft. Worth area about a year ago. It was stolen in Sept. 1986. If you have this guitar or know where it is, please contact me. I am offering a substantial reward.

Bruce Anderson
111 Lane
Denton, TX 76205
(817) 382-6541

FOR SALE: Fender Lead III guitar with Kahler tremolo. Both guitar and case have been autographed by Yngwie J. Malmsteen. Best offer.

Peter Thorn
110 Fairway Drive
Edmonton, Alberta
Canada T6J-2C5
(403) 437-5980

Hard-working, dedicated rock 'n' roll musicians looking for a female lead vocalist willing to succeed in the music business. Write to:

Donna Monk
607 Johnson
Metropolis, IL 62960

With everyone claiming that everyone else is just playing fast, it would seem to me that they are all talking about each other. When I play guitar I always play what I feel the song calls for. This may be fast, slow, fast and slow, almost fast—you get the idea. I would think that everyone approaches a guitar solo first by saying to themselves, "What would sound good in this song?" I can't think of anyone who just plays fast. Also, if some people want to play only fast, then why let it bother you. If you keep it up, then soon everybody will be playing slow and you guys will have to play fast to sound different. So it takes all kinds, although I can't think of someone who picks up a guitar and plays fast without a reason. I hope this ends the whole playing fast issue. Thank you.

Marc Abrams
Brooklyn, NY

Looking for address and/or phone number of K. Frog, the genius who carved George Lynch's skull and crossbones guitar, or anyone who can do comparable work. Please send photos of previous work. Will pay top dollar! Also, Armando Natal, the most promising young jazz/rock bassist in Orlando, FL: You better write me!

Stevie (Mack) McDuffie
PCU Wisconsin BB-64
E-Division/ENG Dept
Pascagoula, MS 39567

An intermediate bassist and above average drummer are looking for a guitarist to form semi-serious band. Your interest should include one or more of the following: Rush, Van Halen, Scorpions, Stevie Ray Vaughan, Led Zeppelin, Dokken (ages 16-20, in downtown area.

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RANDY COVEN

I wish to thank Karl Mischler for his kind words in reference to my guitar playing on the Chrysalis Lp *Wasted Vices*. My American debut was the MTV airing of "Love Loaded," along with the Ozzy Osbourne, Motley Crue tour of the states. In Europe, "Women in Chains" and the *Vices* Lp scored #2 on the rock charts. With Wasted I am on a recently released import entitled *Completely Wasted* along with two compilation Lps. The original Waysted was formed by Pete Way (ex-UFO) and myself. I enjoyed working on the album and it's gratifying to know that someone else enjoyed it too. As for what's going on now, I have a great new band together with some old friends, called Ron E. Kayfield's Saints and Sinners. We are scheduled to record our first Lp, *Ron E. Kayfield's Saints and Sinners*, this summer. Rest assured Karl, I'll be sure to send you a copy. Thanks again.

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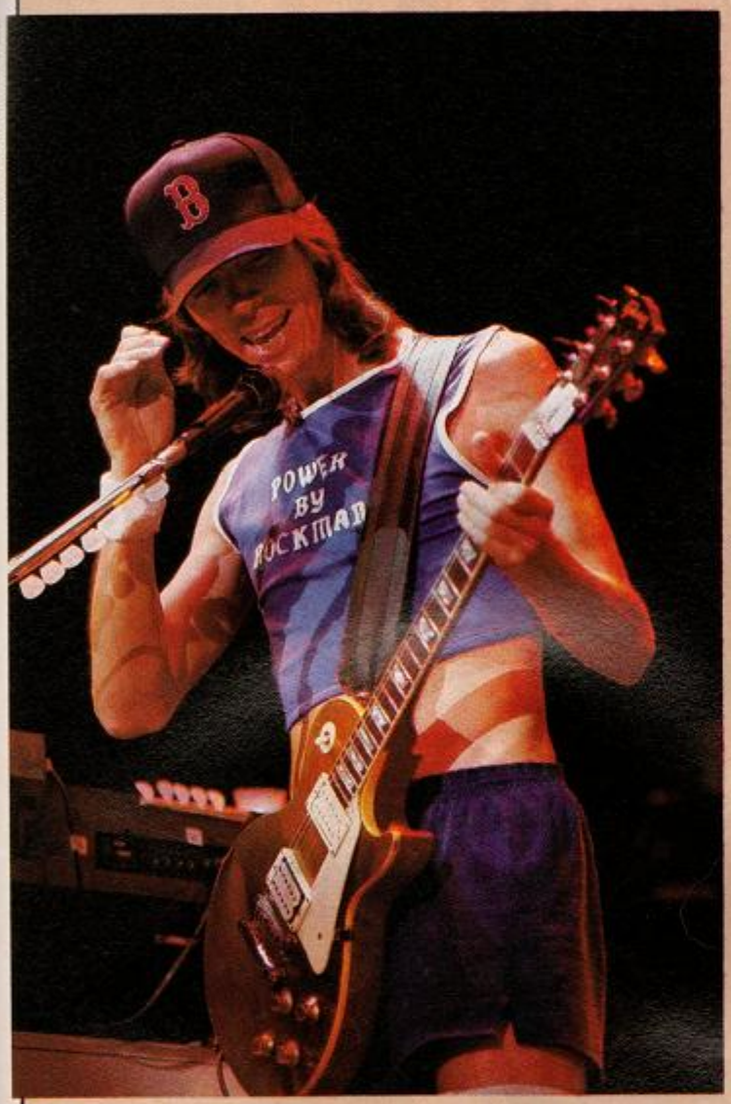

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TOM SHOLZ

BOSTON

By Wolf Marshall

Boston, the metropolis, is the capital of Massachusetts and the largest city in New England. Known for its achievements in education, the arts and scientific research, it can boast of the first newspaper, the first subway and prestigious inhabitants like Emerson, Longfellow, the Lowells, the Cabots and Paul Revere.

Boston, the rock band, is the musical pride of Massachusetts and one of the most talented and sucessful groups to hail from New England. Also known for their achievements in the arts and scientific research, they can boast of triple-platinum LPs, the technology of the Rockman and associated products, and the dedication, determination and guiding genius of guitarist/composer/ inventor Tom Scholz.

Starting out on piano at age eight, Scholz soon added organ to his instrumental repertoire, plodded through local bands, picked up the bass, plodded through more local bands, and then, disappointed by the guitarists he worked with and captivated by the British blues of Clapton, Beck and Page, Tom took up the guitar. Although the ensuing years were heavily consumed by obtaining a master's degree in Mechanical Engineering from MIT and a high level position in product design in Polaroid's research and development labs, Scholz's obsession with music continued, and his nights were still spent playing with local bands.

Apart from his efforts in arranging, composing and recording, Tom Scholz has the distinction of influencing guitar technology itself. Applying his engineering background, scientific inclinations and "tinkering" personality, his early experimentations with sound processors and outboard gear resulted in the creation of revolutionary products. Beginning with the "doubler," a precursor of the modern stereo chorus, modified preamps (an old hi-fi system was employed in the studio), and power attenuators (a network of resistors placed between amp head and speakers), all of which were featured on the *Boston* Lp, Scholz forged a unique signature guitar tone that approached a point of perfection previously unheard of. And many of these pioneering concepts were manifested in the actual commercial product line of Scholz Research & Development. The "doubler" was incorporated into the Rockman mini amps and Stereo Chorus/Delay module, the modified preamps resulted in the smooth, controllable distortion timbre and colorations of the Sustainor, Soloist and Distortion Generator models, and the power attenuator was released as the Power Soak. These units allowed the guitarist at large to utilize the high-tech advances of Scholz within his or her own musical situation. Some prominent Rockman players include Steve Stevens, Billy Gibbons, Joe Satriani, Tony MacAlpine, Rudolf Schenker and George Lynch. It is interesting to note that many performers find the early Rockman X-100 mini amp to be quite appropriate in professional studio and concert settings—often rack-mounting the pocket sized amplifier in conjunction with state-of-the-art delay, noise reduction and EQ gear.

Boston, the album (Epic 1976), gained the immediate attention of receptive consumers, reputable critics, and virtually all rock guitarists. The distinctive sound of the doubled and harmony guitarwork and Brad Delp's outstanding vocal persona proved to be a match made in platinum heaven. That platinum heaven was a 12-track basement studio where Tom Scholz spent every free hour and extra dollar mastering his demos and his dreams. Side one captures all the definitive Boston sound signatures in the four Scholz compositions. These signatures include brief solo instrumental intros that give way quickly to driving rhythms of distorted guitars and predominant drums, harmony guitars, melodic solos, the frequent use of dynamics in the orchestration (obviously Scholz's Jimmy Page influence ala Led Zeppelin), up-beat tempos, and the unique, for its time, use of technology as an instrument.

"More Than a Feeling" is begun by 12-string acoustic guitar, joined by vocals in the verse that ends with a long, sustained note holding to the introduction of the strong rhythm, hand-clapping, harmonized vocal chorus. The orchestrational devise or gradual addition of the instruments creates density that results in the thickness of sound present in this, and most all other, Boston arrangements. The guitar solo, in D major, is a single guitar soon complemented by a harmony guitar, harmonized in diatonic thirds, a staple of Scholz's overdub technique (See GUITAR-July '87). "Peace of Mind" again starts off with an acoustic guitar intro and utilizes terraced dynamics for mood and contrast.

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The multiple acoustic guitars in the verse reflect a Crosby, Stills and Nash style harmony, simple, melodic and elegant. The solo incorporates both effects of harmony guitars and double lead. It is important to recognize that Boston, along with Queen, Wishbone Ash and the Allman Brothers, were among the first bands to orchestrate harmony guitars and structurally incorporate them into their songs. This is now common practice in virtually all areas of rock and can be found in the music of bands as diverse as Night Ranger and the Scorpions.

The medley of "Foreplay/Long Time" finds Scholz flaunting his keyboard finesse in a Baroque/Jon Lord style organ piece ("Foreplay") that segues, again by a sustained note, this time on organ, into the pulsating drums and aggressive electric guitars of "Long Time." Some of the album's finest guitar moments are found in this cut's rich blend of acoustic and electric interplay. In addition to a more adventurous than average guitar solo, the song's arrangement is highlighted by an outro of electric guitar recalling the acoustic rhythm part. This compositional devise of reorchestrating a recurring theme is tastefully executed and subtly reinforces the guitar riff utilizing the more powerful tonality of the electric guitar.

Side two of the Lp presents a pair of more straight-ahead rock tunes, "Rock and Roll Band" and "Smokin'," the first being of the 'boogie' genre, the second a Scholz/Delp composition bringing a shuffle groove into the program. Muted string rhythms and Gothic organ (reminiscent of Deep Purple and Rainbow) accentuate the minor mode instrumental solo section that employs roller coaster sound effects and Scholz smokin' on the keyboards. Further exploring the potpourri of styles found on the album's second side is "Hitch a Ride," which fuses a soft folk/rock influenced melody with experimental-sounding guitar and organ solos for extreme contrast. "Something About You" reestablishes the feel of the Lp's first side, returning to the groove-that-rocks-you heart of Boston, incorporating their trademarks of acoustic intro, harmony guitars, long sustained notes and strong rhythm.

The final cut, "Let Me Take You Home Tonight," written solely by Brad Delp, represents a movement born in this era that led to the success of such groups as Foreigner, Toto, Journey and Loverboy. As opposed to the hard-edged approach of the then-current rock chart toppers, Bad Company, Ted Nugent, fellow New Englanders Aerosmith, etal, these new bands combined lighter orchestration with heavy guitars and subtle, romantic themes to achieve a hard pop/rock school of sound.

In retrospect, *Boston* is one of the most significant records of its genre. The crystallization of modern rock guitar orchestration, the emphasis on song content and delivery, and the overall glossiness of production and printed sound, formed a cornerstone in the emergence of power pop or pop rock. Currently, this similar thread runs through the works of contemporary bands such as Def Leppard and Bon Jovi, as well as the new directions taken by Starship and Heart. Thus *Boston*, a place of importance in American history; an album of impressive initiative still.

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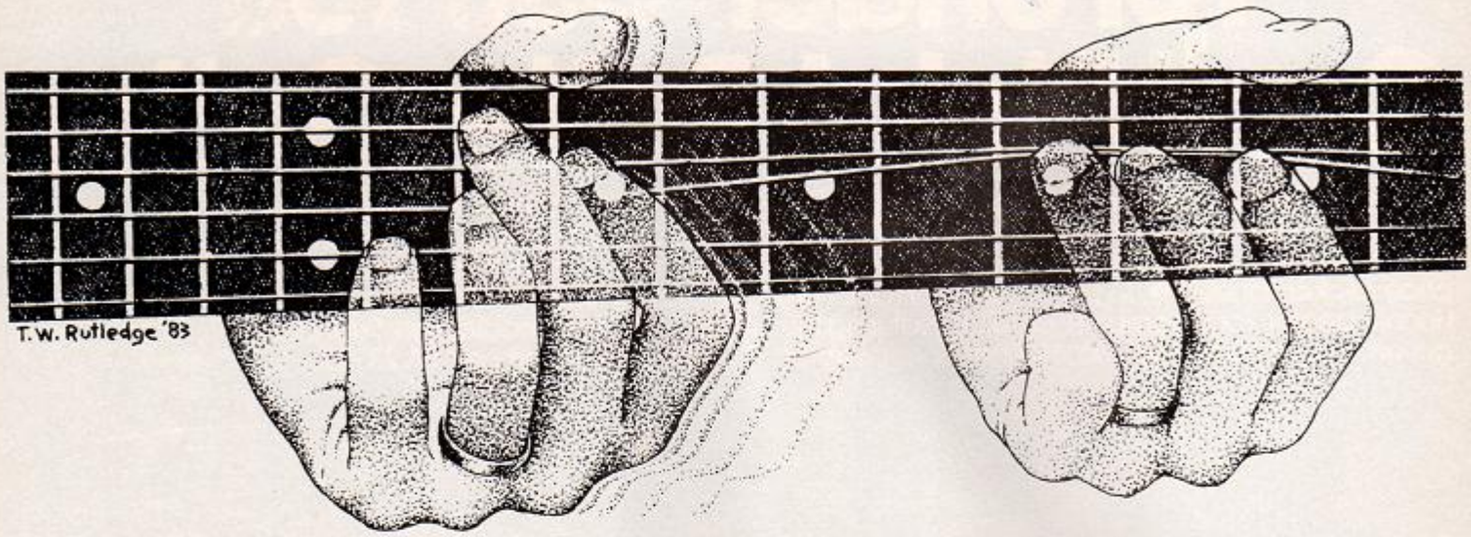

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Pete Haycock ■ No Speak

PERFORMANCE: Right there; HOTTEST SPOTS: "Terry Anne," "Dr. Brown I Presume" and "Down to Bay Six;" BOTTOM LINE: Stunning album of instrumental rock.

Guitar & Son is the perfect debut for I.R.S.'s new rock instrumental label, No Speak, a blistering, heady album of blues rock guitar that's the prescribed antidote for new age hypnotics. Pete Haycock, former guitarist in the stalwart Climax Blues Band, has clearly reached an artistic peak with this album, a set of churning blues, rock and funk on which his playing is so on top of and in touch with the music as to be telepathic. Haycock pours twenty years of playing into these tunes, in a British blues style both similar to Clapton and Beck and as distinct as black from white. He plays with a chilling feel and touch, spilling out caressing, supple lead and solo lines that wrap around and fall into his tunes with ease and comfort. *Guitar & Son* mixes rhythmic soundscapes from sexy, midtempo rock to funky blues on "Terry Anne," and Haycock uncannily hits every lick, throwing in breaks and asides with awe-inspiring finesse. He gets downright cranky on cuts like "Dr. Brown I Presume," with its finger-breaking lead and get-on-it jam. Pete Haycock plays with Herculean style and effect, making *Guitar & Son* the instrumental rock guitar album you've expected from Jeff Beck.

LAW OF THE FISH
The Radiators ■ Epic

PERFORMANCE: Sneakily funky; HOT SPOTS: "Doctor Doctor" and "Holiday;"
BOTTOM LINE: Soothing, slippery Southern rock.

Seems like the Radiators have been around forever, bringing their New Orleans rock medicine show to local barrooms to cure winter ills with a sexy, boogieing gumbo of Southern rhythms. Yet, *The Law of the Fish* is the band's first national release, and if you've ever heard them in person you know it's about time. The Radiators arouse the ghosts of Little Feat and the Allman Brothers in their percolating grooves and two-guitar tenacity, expecially when they find one's hidden dance pulse on slithering funk-rock like "Doctor Doctor." The six musical heaters call their blend of

Southern styles Fishhead Music, and what makes it so inviting is the bandmembers' easy interaction and busy invention, whether mixing up calypso on "Like Dreamers Do" or sliding through the Grateful Dead-like country rocker "Boomerang." Dave Malone is the guitarist with the heavy, warbling tone and affection for singing harmonics in his boogie solos ("Holiday"). Camile Baudoin pulls the train with his lazy slide antics ("Sparkplug"). And everyone gets into building rumbling grooves and then glancing licks off those rhythms, making *The Law of the Fish* a soothing, sliding ooze of bayou warmth.

KILL 'EM ALL
Metallica ■ Elektra

PERFORMANCE: Rough but ranting; HOT SPOTS: "The Four Horsemen" and "Seek & Destroy;" BOTTOM LINE: Seething Metallica reissue sets the stage.

The much anticipated reissue of Metallica's 1983 opus, *Kill 'Em All*, provides the gripping roots and reasons behind the band's rise to prominence amongst the metal youth. Rougher and less defined in the turgid Metallica mold, the songs on *Kill 'Em All* are heavy, blugeoning arcs of sound full of manic Kirk Hammett leads that mix speed bliss with scalding streams of melody, characteristic lock-and-load riffing from late bassist Cliff Burton and guitarist James Hetfield, and scratchier, Lemmy-like croaking from Hetfield. As serious as ever, Metallica had yet to shed much of the gothic horror trappings of their metal forebears, but the high-mass, high-speed riffing and assaultive drive are here in abundance as are Hetfield's writing anger and desperation on "Seek & Destroy" and "No Remorse." Four cuts bear the melodic imprint of the then recently departed Dave Mustaine, and the "(Anesthesia)—Pulling Teeth" bass solo howl from Burton is a fitting and dominating tribute. Also added are two worthy covers from the original *Garage Days Re-revisited*, a bonus that makes *Kill 'Em All*'s hour-plus brain implosion a vital, triumphant reissue.

PRIDE
White Lion ■ Atlantic

PERFORMANCE: Upbeat and guitar glorious; HOT SPOTS: "Don't Give Up" and "All You Need Is Rock and Roll;" BOTTOM LINE: Hard rock candy with a hot guitar wrapper.

Musicianship isn't always a priority in a rock band these days, so the jumping, skilled attack of White Lion makes *Pride* easily approachable and likable. Guitarist Vito Bratta and vocalist Mike Tramp's tunes add to the upbeat, ringingly cheerful feel of the album with their optimistic lyrics, singing melodies and heavily layered choruses reminiscent of Bon Jovi and even the Raspberries. Tramp's Bryan Adamsish boyishness distinguishes White Lion from the screech and macho strut norm, but the band's sound is really carried by Bratta's daring, rangy guitar work. The guitarist welds cocky acrobatics with real melodic attachment in the Eddie Van Halen mold, building thoughtful solos that scamper wildly while maintaining each song's momentum and meaning. His playing sets him apart as a new young guitarist who has learned to really play his instrument rather than just a book of modern licks. The Michael Wagener-produced album is a mite excessive in the shower of Tramp choruses, but each cut is distinctly stamped by Bratta with his mixture of electric and acoustic riffing, and sassy, always interesting soloing.

NOUVEAU CALLS
Wishbone Ash ■ No Speak

PERFORMANCE: Atmospheric and glowing; HOT SPOTS: "Clousseau," "In the Skin" and "Something's Happening in Room 602;" BOTTOM LINE: Soaring, shaking, instrumental tag-team on guitar.

After more than ten years and ten albums with but moderate success, British hard rock band Wishbone Ash splintered apart. Never able to find a niche to support the twin leads of Andy Powell and Ted Turner, Ash languished until resurrected for the I.R.S. instrumental rock label No Speak, and the band shows on *Nouveau Calls* that the music stunningly supports itself. *Calls* is a sprawling, modern album of melodic rock guitar combining atmospheric compositions and percussive drive with clean, tasty intertwining guitars. Turner and Powell constantly tag-off through surging rock, island dreaming and romantic calling. At times they contrast light jazz introspection and deep rock aggression, as on the reggaefied "Clousseau." Other times the guitarists sit back and extend the moods with fills and breaks that evolve from the rhythms, as on "Flags of Convenience." And the more recognizable, exultant rock leads of their past come out on "In the Skin" and "Something's Happen-

ing in Room 602," mixing in the blue slide of Ash's British roots. *Call*'s greatest strength, though, is the warm feel and invention in the music, the echoing guitars and entangled rhythms the work of musicians thinking and playing together.

NIGHTFALL
Candlemass ■ Metal Blade Records

PERFORMANCE: Impossibly heavy; HOT SPOTS: "Samarithan" and "Dark Are the Veils of Death;" BOTTOM LINE: Swedish doomsayers bruise the brain.

This Nordic metal import has been wholeheartedly embraced in Europe—we'll have to wait to see if the band's impossibly heavy, slow-moving riffs in the Black Sabbath mold inspire similar rapture in America. Bassist Leif Edling's riffs are weighty and shrouded in turbulent anguish, slowly pounding you into submission with their dramatic twists and surprising melodicism. Spilling out Edling's tales of doom and death is Messiah Marcolin, an operatic belter whose vibrato-laden singing navigates the wordy spells with curious detachment. The overwhelming intensity of Candlemass's despairing music is broken by the high-flying lead work of Lars Johansson, whose clean, spirited breaks are full of tricky blips and squeals while always tracking Edling's melodic ruts. Johansson shines at each turn, whether emerging from deep within the crush of "At Gallows End" or scattering licks through the uptempo bridge of the gloomy "Mourner's Lament." His style and flair are a welcome respite from the monstrously

heavy carriage of Candlemass music, a Swedish import that should throw a scare into Yngwie and Ozzy.

BLOW UP YOUR VIDEO
AC/DC ■ Atlantic

PERFORMANCE: Harshly unforgiving; HOT SPOTS: "Meanstreak," "Heatseeker" and "Some Sin for Nuthin';" BOTTOM LINE: All the raucousness without the kick.

The Parental Menace has returned with its first all-new album in nearly three years, and *Blow up Your Video* makes you realize how good 1985's *Fly on the Wall* was. No complaints about *Video*'s caustic energy or ear-numbing intensity—the AC/DC needle-nosed riffs are abundant, accosting brain cells so relentlessly they become a permanent memory. And Angus Young unravels some heroic, messy blues solos, all wobbly and frenetic, if you can find them in the noisy mix. But the AC/DC formula never kicks in to achieve the party-in-hell ecstasy expected. "Heatseeker" finds the mantra with its throbbing rhythm and elbows-out Angus solo, and the funky Frankenstein walk of "Meanstreak" has a two-note riff ripped from the air with a vengeance by Malcolm Young. But the stretched out feel of the arrangements of frighteningly simple riffs, like "Go Zone" diminishes the usual drive. *Blow up Your Video* is aurally harsh and Angus has to fight to be heard (maybe that's the point), but even substandard AC/DC outstrips the competition in becoming a hellish sonic explosion.

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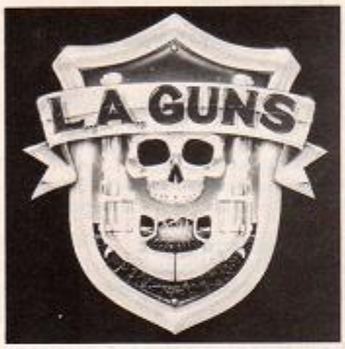
BORN TO BE BAD
George Thorogood and the Destroyers ■ EMI - Manhattan Records

PERFORMANCE: Thoroughly smacking; HOT SPOTS: "Highway 49," "Shake Your Moneymaker" and "Treat Her Right;" BOTTOM LINE: A raw if derivative retro rush.

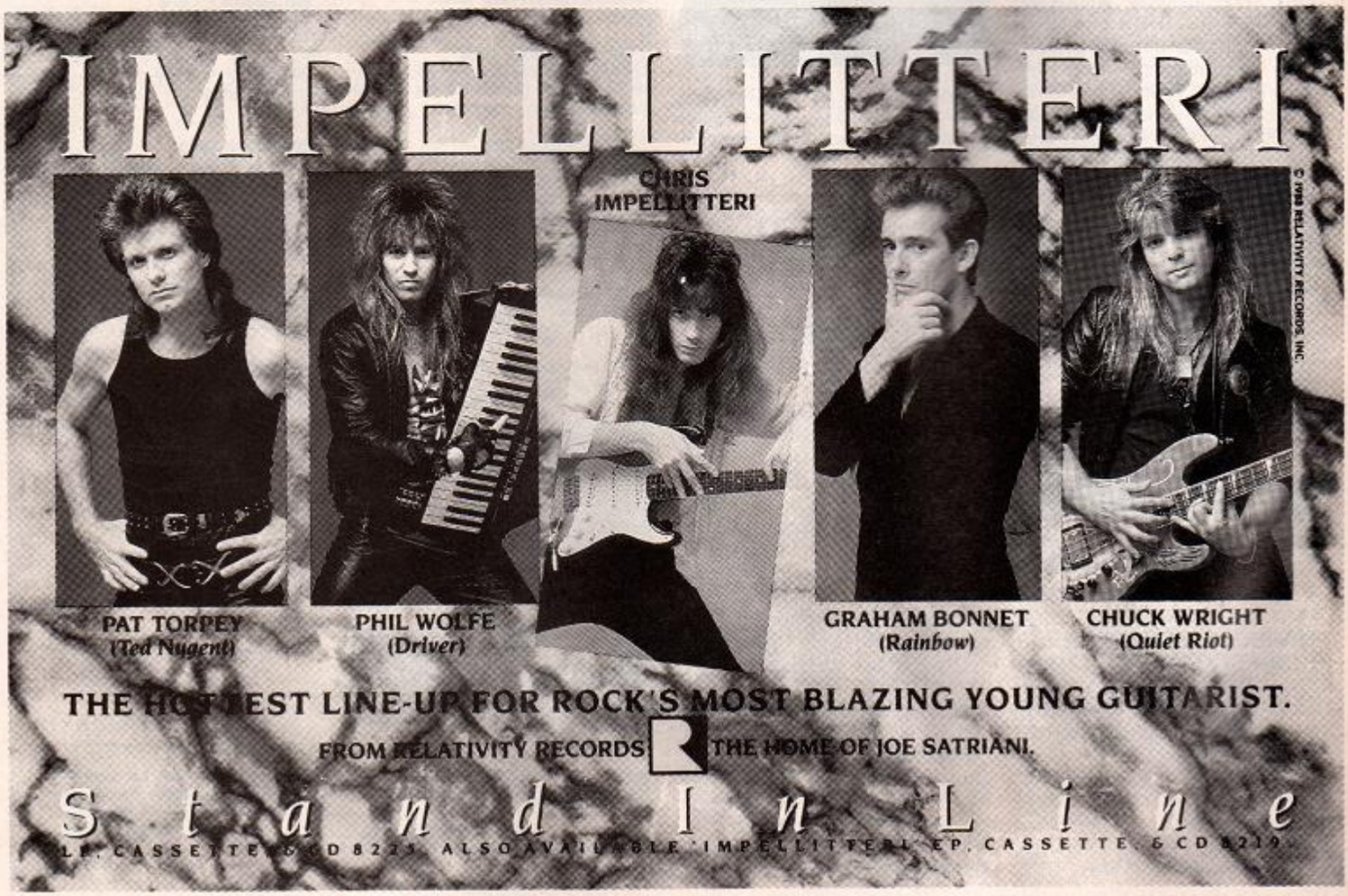
The irrepressible George Thorogood can't stop rocking, and his eighth album of retro rock and fervent blues, *Born to Be Bad*, reaffirms that the guitarist is a most dedicated rock and roll party chief. *Bad* is a high octane highway ride down boogie and stomp road, and while ten years on that road still hasn't turned Thorogood into a great guitarist, his reverence for classic rock and blues has seldom been more boisterously diplayed. His boyish features have weathered some and so has his band's sound—the Destroyers are tight, confident and heated whether going full-bore on the title track, clicking cross country on Hank Snow's "I'm Movin' On" or weaving a chilling Howlin' Wolf spell on "Smokestack Lightning." Thorogood has gained confidence and control since second guitarist Steve Chrismar climbed aboard, and he still can move mountains with his blaring, roughhouse slide. His selection of bona-fide classics from rock's primitive past mixed with several cooking, highly derivative originals makes *Born to be Bad* a frenzied rock rush.



L.A. GUNS
L.A. Guns ■ Vertigo/Polygram

PERFORMANCE: Raunchy and rocking; HOT SPOTS: "One More Reason," "Electric Gypsy" and "Shoot for Thrills;" BOTTOM LINE: Cocky L.A. sex thugs put music first.

Just what we need, another mascara-wearing, long-haired, leather-and-tattoo band from the city of angels. L.A. Guns are five experienced California rockers shooting for a new merger of sex and rock, and while their accompanying sneering, glammy, gun-toting pics reveal an unfortunate attitude, their straightforward hard rock blasts through the image and jerks your shoulders forward. L.A. Guns are a throwback, a kind of California Aerosmith, who flash rock and have a good time doing it. Their songs are hot, slashing stuff, full of recycled riffs and hooks from rock's dictionary, bringing to mind everyone from Led Zeppelin to the New York Dolls to the Ramones. In other words, nothing new but played with ballsy conviction and a brash strut—these guys know what they like and, best of all, how to play it. Song titles like "Bitch Is Back" and "Sex Action" confirm the attitude, but lead guitarist Tracii Guns helps to break the songs with his careening, noisy solos. He, too, is an archivist, selecting time-tested accents for effect and spitting them out at appropriate moments. It's all there on *L.A. Guns*, rock's good, bad and ugly.



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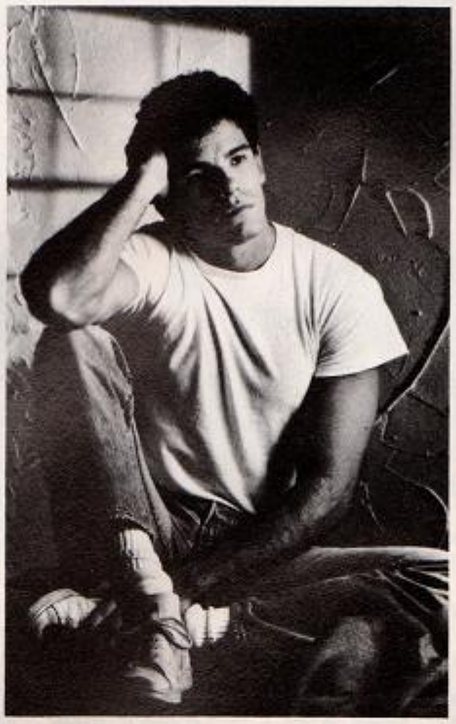

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CASINO
Al DiMeola ■ Columbia

Guitarist Al DiMeola has exerted an influence on fusion and rock guitar ever since his emergence during the mid-70's popularity peak of Chick Corea's Return To Forever band. This New Jersey fusion sprinter replaced the moody Bill Connors in RTF and his predilection for Latin flavorings, cutting sustains and intricate, articulated runs made him an astute foil for Corea's rock aspirations and Latin leanings. His tenure in RTF was brief but influential enough to enable DiMeola to establish a solo career in 1976 that continues strongly today. His initial forays as leader exhibited a strong Corea influence, an absorption with dance rhythms and fiery, percussive attack that has been ingested into scads of the prevalent metallic instrumental orgies around now. Many an aspiring metal guitarist cites DiMeola as an influence, and his 1978 album *Casino* is often mentioned as an album worth studying.

DiMeola's brittle, Flamenco-tinged pickings on the Les Paul and his sharply articulated melody runs have been slangified and incorporated into the current metal vocabulary. The album's opening, "Egyptian Danza," includes many of DiMeola's distinctive methods in its Middle Eastern convolutions, as does the diverse title track. With phasers on, "Chasin' the Voodoo" is DiMeola at his most hyper, trading solos in a frenetic, burbling style extended from Corea's equitable approach. And the Santanaesque "Dark Eye Tango" includes both the heavy, heaving sustains and the Latin clipping over its rough funk beat that DiMeola has made his trademark. His solo on "Dark Eye Tango" is his most extended and telling statement, an accelerating break that builds enthusiastically through the artful combination of the guitarist's favored and recognizable techniques. The influence of Corea, Santana and John McLaughlin are in ample evidence on *Casino*, but DiMeola's evolved approach and controlled, plucky speed here supplied plenty of material for studious aspiring string dancers of the past ten years.

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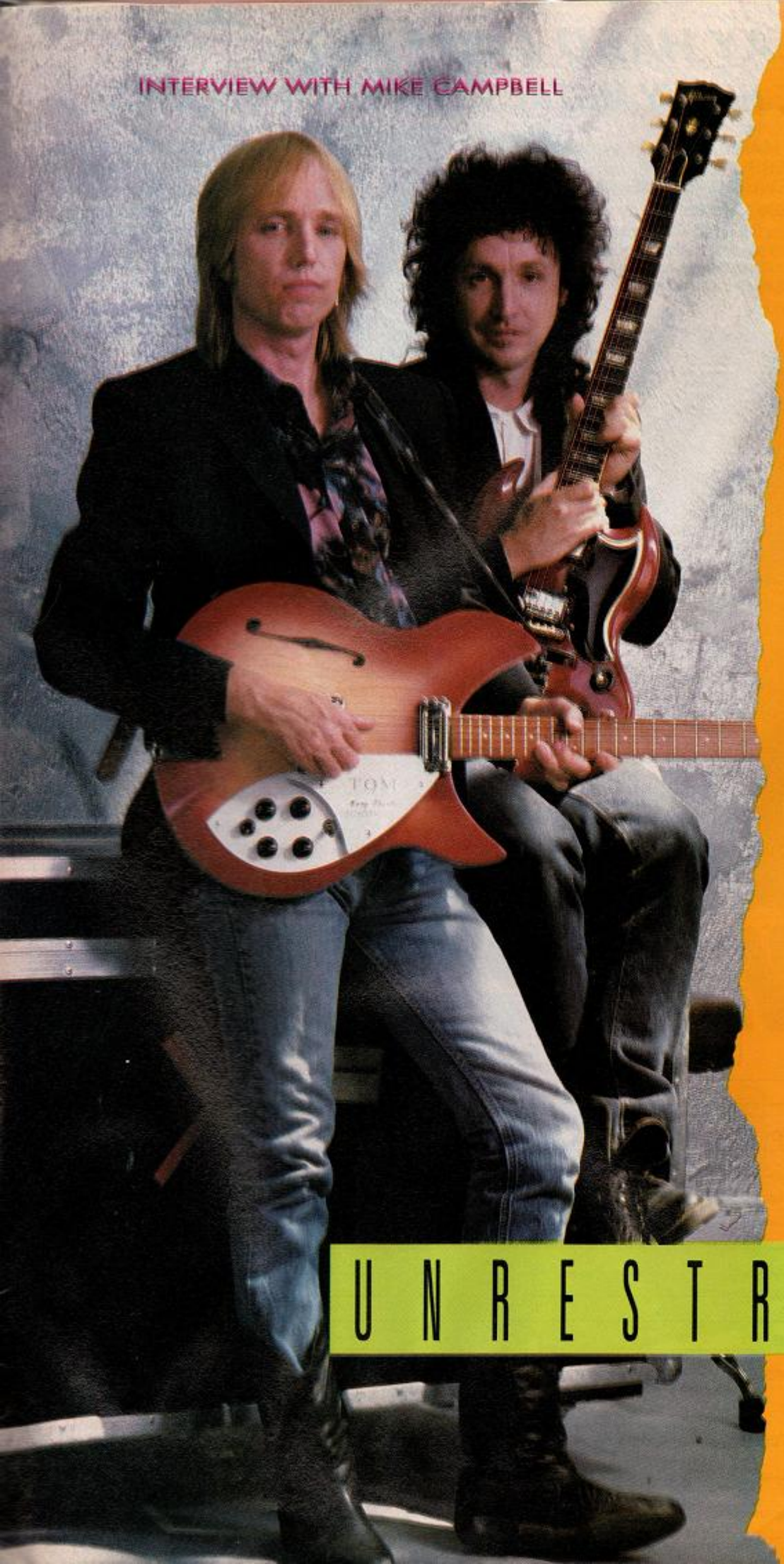

UNRESTRAINED

By Bruce Pollock

One of 1986's most special moments occurred for me on a particular Madison Square Garden night of the Bob Dylan/Tom Petty tour when Mike Campbell, of the Heartbreakers, grabbed onto "Refugee," as if he were hearing it for the first time, or falling in love with it for the hundredth time, playing a teasing accompaniment through most of the song, all the power held in reserve, but building slowly, chomping at the bit, ready to take flight at any moment. Writhing and rolling in the rafters of the Garden, I was impaled on his guitar strings, just waiting for him to finally explode, which he did, in glorious pent-up rockets of ecstacy released at the song's end.

Maybe a couple of years and several hundred arena renditions of "Refugee" later, Campbell was able to recall the evening in question, but the magnitude of the moment was ultimately incommunicable. "I remember that whole night,"he recollected aimiably, "but I don't remember any specific musical moments. What I do remember is laughing my head off when Ronnie Wood came out for the encore. He picked up Bob's guitar, with the heavy strings, and he tried to bend the strings."

Campbell related one interesting nugget concerning his particularly restrained style of lead guitar. "Tom would come over and turn off my amps if I gave it everything I had in the first few minutes."

Yet, from his growing reputation as a stylist, to his emergence as a songwriter outside the band ("The Boys of Summer," with Don Henley), Campbell is achieving a visibility so pronounced that even he noticed it.

Mike Campbell (right), the leader of Tom Petty's Heartbreakers, is pictured here with the band's namesake.

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"You can tell when people come up to you," he said with a chuckle, "and instead of asking, 'What does Tom think,' they start asking you your own opinion. That's a real compliment."

–We sat down with Mike Campbell to ask him his own opinion on a variety of musical matters.

How has playing with Bob Dylan affected you?

Playing with Bob is the best thing that ever happened to the group. He can be vague as to what or how he wants you to play, but being around him you instinctively soak up a lot of feel and that's inspiring. One of the best things we learned from Bob was just to loosen up, 'cause a lot of times you don't know what he's going to do. You don't know what key the song's going to be in. It might have 18 chords and you learned it in E and he'll turn around at the mike and say, ok, we're going to do it in B—ready, go. What's great about that is you get tuned into the instinct that even though this may be sloppy or you may be struggling to remember the chords 'cause it's in a different key, you just get into this frame of mind that you make it work. You just follow him and go with the flow he's on and that's real exciting.

Did this approach carry over into the studio?

Yeah, because over the years we learned some bad habits of over-hammering a song and trying to force the greatness out of it and I think by working with Bob we realized that sometimes it's better to sneak up on it without knowing what you're doing and then you stumble onto the magic without even realizing you were thinking about it. When we went in to do *Let Me Up I've Had Enough*, we weren't really supposed to be starting an album. Bob had booked some time in the studio, but because he was making a movie he couldn't use all of it, so we went in just to work out some ideas and all of a sudden we had an album. We went for the first inspiration as much as we could; in fact, on a lot of songs we were calling out the chords as we were doing it. The whole thing went by so fast that it was actually the first time we've ever put out an album where I wasn't sick of the songs by the time it was done.

Did you originally pick up the guitar to be a songwriter or a guitarist?

I don't think I was focused at all. I just loved to play. I guess you can't help but dream of what it would be like to make records and play in front of people, but to me it always seemed like a dream. I just did it because I liked it. I was really kind of surprised when it all started working out for me.

Did you immedaitely get into a band?

Actually, the first band I got into was when I went to Gainsville and met up with Tom, who already had a group that needed a guitar player. Up until then I was just playing along with records. I didn't know if I was good, I just knew I loved playing. I think after two or three years, when I would sit down with other people I started to notice I could keep up with most of them. And then people would say, you might have something. That's when it started to occur to me, well, I might really be able to do something with this. Before I got into the band with Tom, whenever I got together with musicians I was more oriented toward extended improvisations. I was really into the Grateful Dead sort of stuff. There were moments when I first started playing with Tom where I'd say, well, let's play this song for 10 minutes, and he would go along with that. But it became obvious that the best chemistry was when we were really concentrating on the songs. Maybe I'd outgrown that style of playing, but for me it was refreshing to see someone who was writing songs and to get back to editing stuff down and trying to make it work in three or four minutes.

Do you work on songwriting all the time?

No, I just pick up a guitar when I feel like it. I don't have a practice schedule or anything. Right now I have a 24-track in

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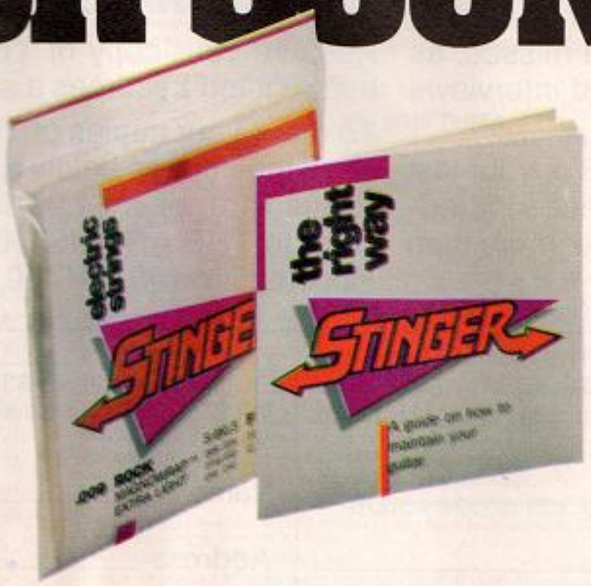

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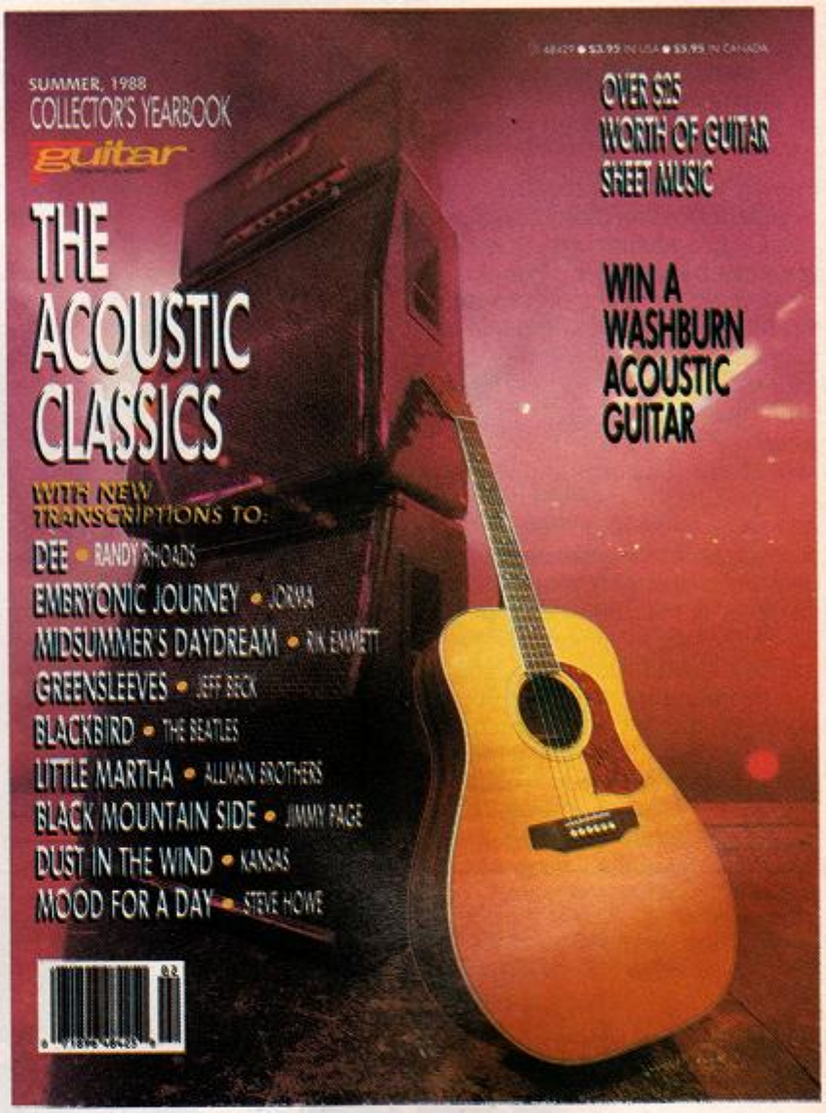

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RJAC

the house, so usually if I get inspired to play guitar I'll go in the studio and try to record it, 'cause if I happen to get something going I might be able to use it. Sometimes I'll just sit around in the living room and play for fun, and sometimes I'll go for two or three days not playing the guitar at all. Inspiration is weird, it comes in waves, like I'll get on a roll and a lot of stuff will come out where before that I might have been hammering my head against the wall for days and nothing comes out. So what I try to do is learn to recognize when that mood is coming and then tap it for all it's worth, 'cause there's no chain of events you can do to make it happen. It's just a feeling, like maybe I'll be listening to an old blues record at night and I'll hear a song and I'll immediately go to the guitar. I may not play that song, but it was what inspired me to pick up the guitar. You never know when it's going to come. It's a very mystical thing.

Who were some of your influences on the guitar when you were growing up?

It's funny when people ask you who you're influenced by. A million names come to mind and you just pick the first one you focus on. Probably my first influence would be Scotty Moore, who played with Elvis. The first time I ever heard a guitar was probably when my dad would put those Elvis Presley records on. My dad was into country music and he always had some Elvis and Hank Williams stuff playing around the house. At one point he managed a country group. They would come to the house and rehearse and I used to get a kick out of laying in bed and hearing the steel guitar coming through the wall. But I didn't pick up a guitar myself until I was about 16. I saw the Beatles on The Ed Sullivan Show and the next day in school all the girls were going crazy and it seemed like the thing to do. Like most boys, I was into sports before that, and then I switched channels. Once I got a guitar everything else stopped. I was going to do this 24 hours a day 'cause I dug it so much. I picked out anything I heard on the radio. A lot of times I wouldn't be able to figure something out but by trying sometimes I'd fall into a new chord by accident and I just kind of taught myself that way. I remember when I heard "Turn, Turn, Turn," by the Byrds, I didn't know McGuinn was playing a 12-string. I was going bananas trying to figure it out; I couldn't figure out what he did with his fingers to make it sound like that. About a year later I discovered that he had six extra strings. A friend of mine was into Dylan. He could sing like Bob and we'd sit around together and play his stuff on guitar. This guy was also into the blues. I got into blues sort of backwards; I heard the

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Paul Butterfield Blues Band before I heard Muddy Waters. Mike Bloomfield was definitely a hero to me. When I got into the blues, all of a sudden I stopped concentrating on the Beatles and pop stuff. I was really in awe of the Beatles and the Stones, Carl Wilson of the Beach Boys, the guy in the Ventures, but when this blues thing happened all of a sudden there was this big mess of guitar heroes who went to a whole new level with Bloomfield, Clapton and Hendrix.

Do you feel Tom gives you enough room to stretch out onstage?

I get enough freedom to keep me satisfied. I don't like to overplay a song. What I try to do is just enhance the lyric and the mood of the song; if it calls for an extra lick here and there then I try to stick one in the right place. Some of our songs will only work if we all orchestrate it in a certain way. But that's only 5% of the show. A lot of songs develop on the road. We start out with a real basic arrangement and when we go on the road everyone looks at each other and says, yeah, we better build this some more because it's going somewhere. So there's just enough of an element of improvisation in there to really keep me interested.

What about the moments when the music takes over?

Those are the nights you live for. You can't do it every night, but some nights it seems like the guitar is playing itself. You just know everything is right, everyone is in the right groove, the crowd is with us, Tom is relaxed, the rhythm is right, nobody is worried about anything, and it just flows. If it's a really good night I'll know that when I get to this point of the song something is going to happen and it's going to be really cool 'cause everybody's on tonight. I don't know where it's going to be, but I can't wait to get there. Sometimes it has to do with the sound of the hall. The room has the right amount of echo where it rings just long enough and you go, I can't wait till I get another solo 'cause I can hear it. You definitely know when it's happening; you also know from experience that it's not going to last forever, so you just soak it up. It's like songwriting; you can't predict when it's going to happen, but when it happens it's the ultimate high. As I get more experience I'm able to tap it a little more, or at least recognize it when it's coming up and be ready for it.

How did you and Don Henley come to put together "The Boys of Summer"?

A friend of mine, the producer Jimmy Iovine, is always calling me up and asking if I have any extra tracks for projects he might be working on. So he had had a conversation with Don and he told me I ought to call him up if I had any music

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laying around, because he was looking for songs. So I did. It was pretty weird because I had never worked outside the group before. I went over to his house and gave him a cassette with three songs on it; "Boys of Summer" was the first one. He called me back in two days all excited, saying like, I've written this song and it's the best song I've written in two years. We got together so I could hear it, and the next thing you know it was on the record. Basically, the whole arrangement was the same as the one I'd worked out on my 4-track Teac, and he just sang over it, even the guitar figure at the beginning. Don liked it so much he just wanted to bounce it over from the demo and overdub on it, but it was in the wrong key for his voice. It was too high. So we had to recreate it, which was the hardest part. When you get a demo that creates a certain mood and there's a lick in there that you did off the top of your head that becomes the main lick in the song, when you go back to make a record, recreating that moment is tough. But that's what he wanted to do, as close as we could, and I think we did a pretty good job of it. Then he was saying, 'I don't know where to put it on the album 'cause it's so different from the rest of my album. I think I'll just put it out as the first single.' It happened so fast that I was shocked.

Did this song put you into a different league as a songwriter?

It definitely helped, because I got co-production credits on it also. So I started to get a few more calls from people who had heard it and were impressed. If you do something successful, people notice. In fact, I was reading this interview the other day with one of my favorite new groups, the Georgia Satellites, and one of the guys mentioned me as an influence and that made me feel real good, 'cause the most you can hope for is to inspire somebody. That's the payoff, that you touched somebody.

ROCK CLIMBING

Continued from Page 14

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★ What would you think of a guy who bought a new Corvette, drove it everyday, but never once had the car tuned, or even changed the oil? Not too much, right? Yet, you'd probably be surprised at how many guitarists unknowingly commit similar "sins of neglect" against their favorite axe. And it's not their fault. No one ever bothered to tell them what to look out for! Even the least expensive Chevys come with a maintenance book! Yet a guitarist who spends as much as $1,500 on a new axe gets **nothing** besides the guitar itself.

★ This video contains all the information you **should** have been provided with! You'll gain a solid, hands-on understanding as I guide you through a complete course in how to avoid and correct all the common glitches in guitars and equipment. I'll share inside tips that took me years to learn—sometimes the hard way! But don't worry, this isn't a course in brain surgery. Many problems are surprisingly easy to correct. And for those complicated repairs, I'll teach you what to ask for from a luthier, and how not to get ripped off.

★ Whether you are looking to overhaul your favorite axe, or are in the market for a new electric or acoustic, this informative and interesting (and often humorous!) crash-course in guitar maintenance and knowledge is for **you.** The money you could save on just **one** preventable repair job could easily be more than the price of this video!

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I have one simple question.

When was the last time you deliberately tried to expand your knowledge and improve your skills as a rhythm player?

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This course is divided into three sections, beginner, intermediate, and advanced. As in my other Sound Connection courses, I have designed it to allow you to proceed from the simple basics through the most advanced concepts at your own pace. AND YOU DON'T HAVE TO READ MUSIC TO LEARN!

★ The **INTERMEDIATE SECTION** will take you beyond the limited realm of power chords, and teach you how to use the 7th inversions in your rock and blues playing. I'll teach you comping, chord substitution, and how to play alternate parts. And this won't be a mind-numbing jazz thesis. Instead, you'll learn how players like Van Halen and Stevie Ray Vaughan have used these ideas, and how you can too. By the time you've completed this section alone, you'll have expanded your skills to the point where you'll be able to play any of the 7th type chords in 10 positions. Even more important, you'll know how to **use** the knowledge you've mastered in your own playing.

★ The **ADVANCED SECTION** will teach you how to create chord melody arrangements, and explain the jazz approach to comping and chord substitution. Although you will be presented with well over 2,000 of the most common chord extentions and alterations, don't expect another one of those boring chord dictionarys. I will also give you the knowledge to understand them and their use, as well as a systematic approach to chord location and even full memorization.

★ The **CASSETTES** will contain most of the ideas presented in the book, plus some extras. For example, I'll show you how to create self-contained jam sessions, where you play both rhythm and lead parts. I will also give you a lengthy and detailed private lesson in ear-training, designed exclusively to help you become more self-sufficient. I'll start by explaining the reliable methods of tuning to records and tapes, and also determining the song's key. Then I'll explain and demonstrate the secrets for accurately ear-training all songs. And to keep things interesting and relevant, I'll demonstrate these ear-training techniques using material by many of today's top artists, like Springsteen, Bon Jovi, Dokken, John Cougar Mellencamp, and many others. This way, you'll have a true grasp and understanding of the best techniques for ear-training songs.

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Electro-Voice continues to expand its line of electronics with the introduction of the 7300 which delivers 300 watts into 4 ohms and 200 watts into 8 ohms over the full audio bandwidth. In the mono bridge mode—activated by a mode switch on the back of the unit—the amplifier delivers 600 watts into 8 ohms. The list of features includes: LED clip indicator on each channel, LED protect indicator on each channel, detented pots on front panel, balanced XLR connectors, ring-tip-sleeve phone jacks, and protective brackets on binding posts. Price: $758.
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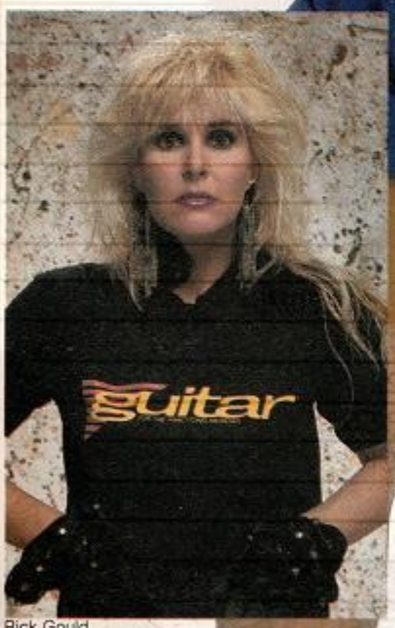

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THE CHARTS

The following chart of best-selling instruments, amps and effects was put together through a random sampling of 250 music dealers from the top 40 major markets in the country.

ELECTRIC GUITARS

1. FENDER AMERICAN STANDARD STRAT
2. IBANEZ RG 550
3. CHARVEL MODEL 4
4. KRAMER STRIKER
5. GIBSON LES PAUL
6. WASHBURN G-4
7. FENDER SQUIRE STRAT
8. CHARVEL MODEL 6
9. ARIA PRO II XR SERIES
10. ESP MIRAGE
11. KRAMER FOCUS
12. B.C. RICH ST III
13. HAMER CHAPPARAL
14. IBANEZ RG 540
15. B.C. RICH WARLOCK SERIES

BASSES

1. FENDER PRECISION
2. SPECTOR NS 2
3. IBANEZ RB 800
4. B.C. RICH WARLOCK
5. FENDER JAZZ SPECIAL
6. MUSIC MAN STINGRAY
7. G&L L1000
8. PEAVEY DYNA BASS
9. IBANEZ ROADSTAR SERIES
10. GUILD PILOT
11. WASHBURN FORCE
12. ARIA PRO II SB ELITE
13. YAMAHA BB 300
14. PEAVEY FOUNDATION
15. ARIA PROII XR SERIES

ACOUSTIC GUITARS

1. YAMAHA FG420
2. OVATION CELEBRITY
3. GUILD D25
4. OVATION LEGEND
5. OVATION CUSTOM BALLADEER
6. TAKAMINE EC132C
7. FENDER GEMINI II
8. OVATION CC 67
9. MARTIN D28
10. ALVAREZ 5054
11. OVATION ULTRA
12. WASHBURN D12
13. YAMAHA APX SERIES
14. ALVAREZ YAIRI
15. SEAGULL S6

AMPS

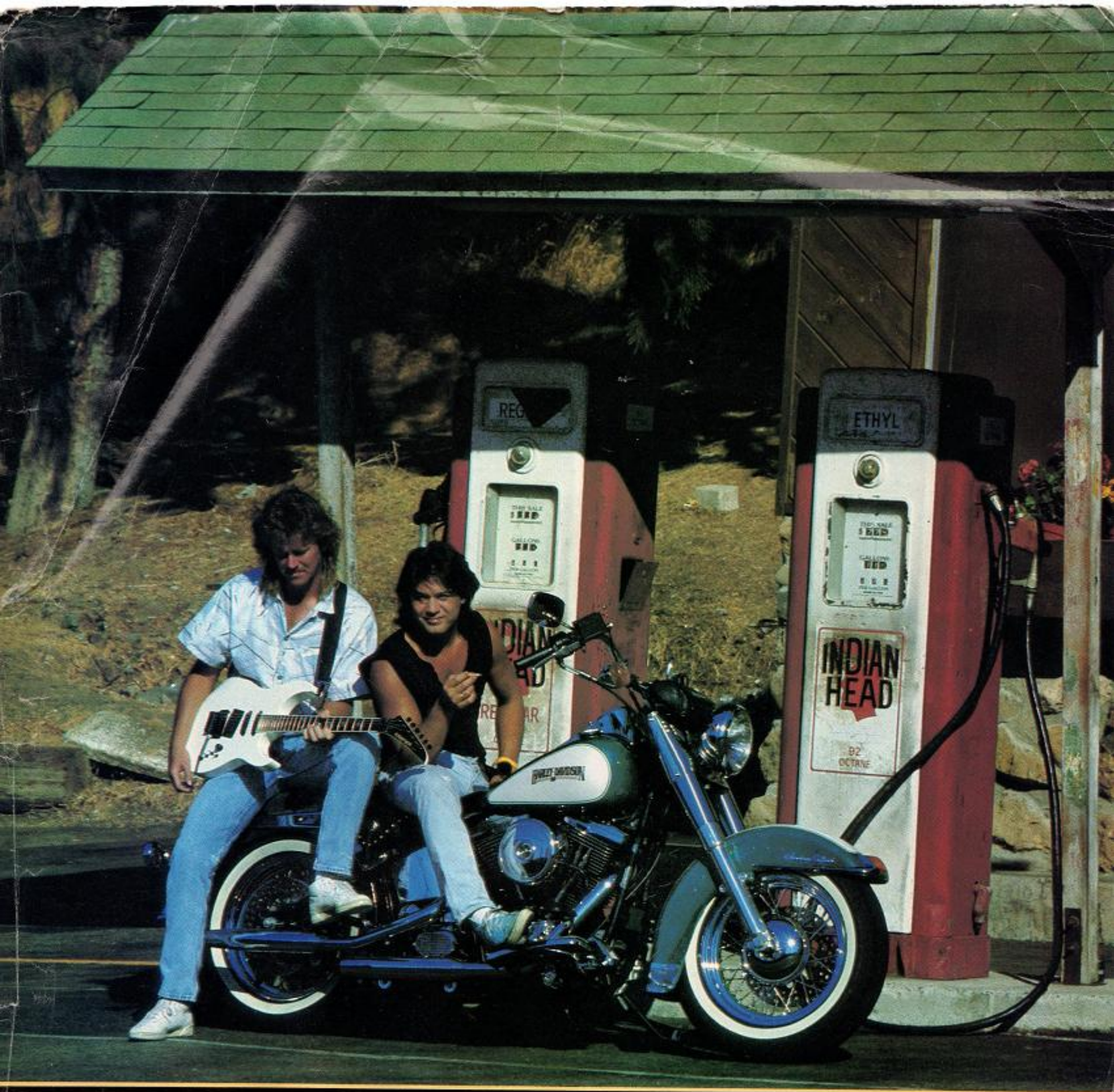
1. MARSHALL FULL STACK 2205
2. PEAVEY BANDIT 75
3. CRATE G60GT
4. ROLAND DA SERIES
5. CRATE G40C
6. MESA BOOGIE MARK III
7. RANDALL RG80
8. CRATE G60C
9. GALLIEN KRUEGER 250ML
10. LANEY LINEBACKER
11. MESA BOOGIE 22
12. LANEY AOR SERIES
13. FENDER SIDEKICK 25
14. PEAVEY RAGE
15. HOLMES T-20

PEDAL EFFECTS

1. DIGITECH PDS 1002 DELAY
2. BOSS CE3
3. DOD AMERICAN METAL
4. BOSS HM2
5. DOD FX 65 STEREO CHORUS
6. DOD FX 57 HARD ROCK DISTORTION
7. BOSS DD3 DELAY
8. BOSS TURBO OVERDRIVE
9. ARION DISTORTION
10. PRO CO RAT

RACK EFFECTS

1. DIGITECH DSP 128
2. ALESIS MIDIVERB II
3. ROLAND GP-8
4. ROCKTRON HUSH 2-C
5. ART PROVERB
6. YAMAHA SPX 92
7. ALESIS MICROVERB
8. ADA PITCHTRACK
9. TC2290 DIGITAL DELAY SAMPLER
10. ADA MP1



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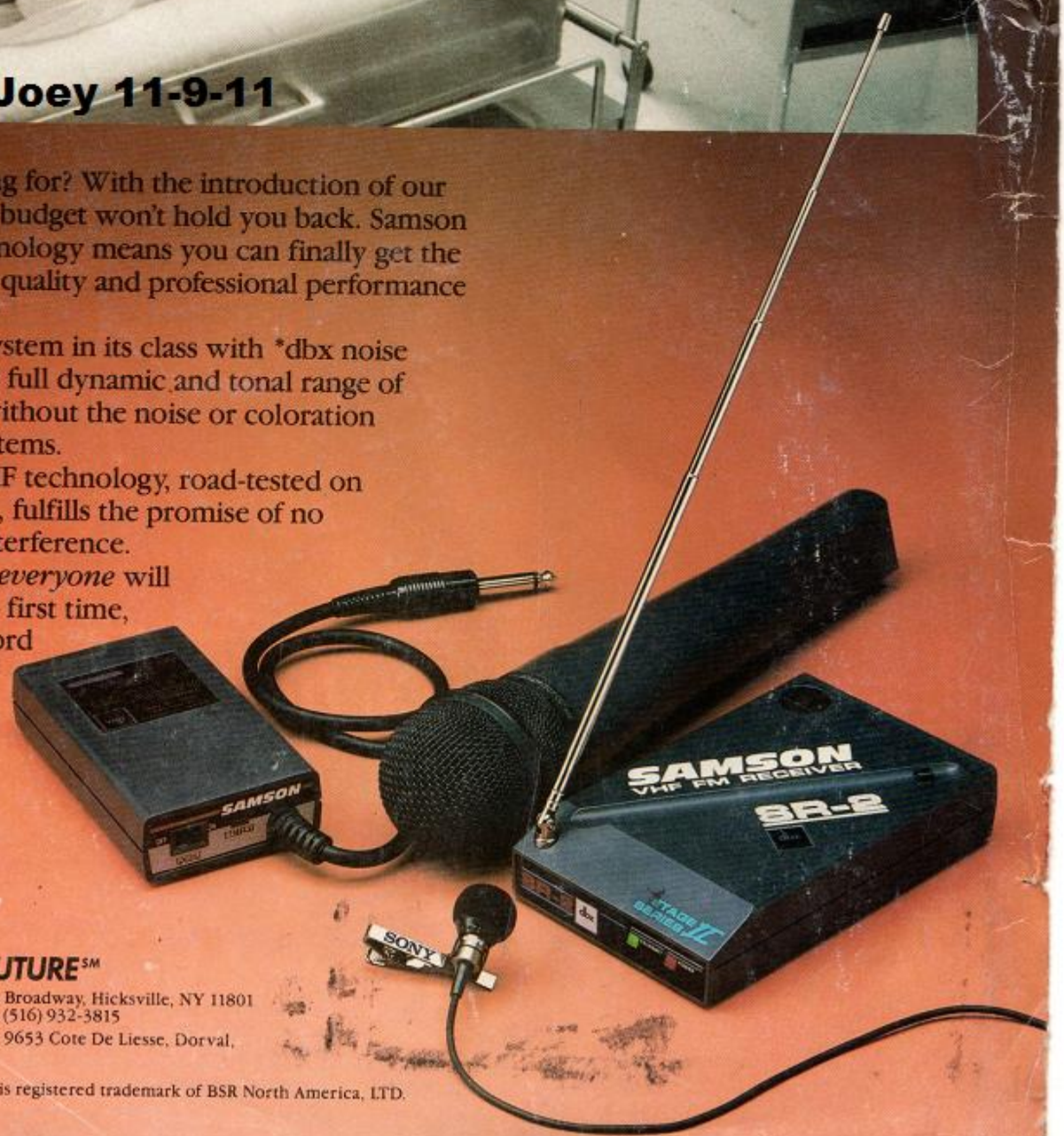

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